

# INTERNATIONAL MUSICIAN AND RECORDING WORLD

APRIL 1980 60p.

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## STUDIO TESTS

Trident Fleximix, Studer B67 tape machine, BGW500 power amp, Tannoy Super Red monitors, Sennheiser headphones.

Tests: BC Rich Rich Bich 8-string-bass; Martin M38 acoustic; Cat synth; Helpinstill Rolandmaster electric piano; Carlsbro S800 power amp; Pignosi 30/60 combo; Griffin speakers; the Gizmo; Frap pickup.

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The SIP-300 performs well with any quality power amp. Of course, if you don't want to settle for just any power amp, try Roland's SPA 170 or SPA 740 Stereo Power Amps. And for bass guitar, there's the SIP 301 Bass Pre-Amplifier. The Roland Rack System also includes a Stereo Flanger, Vocoder, Pitch-to-Voltage Synthesizer, Digital Delay, and the incredible Dimension D.

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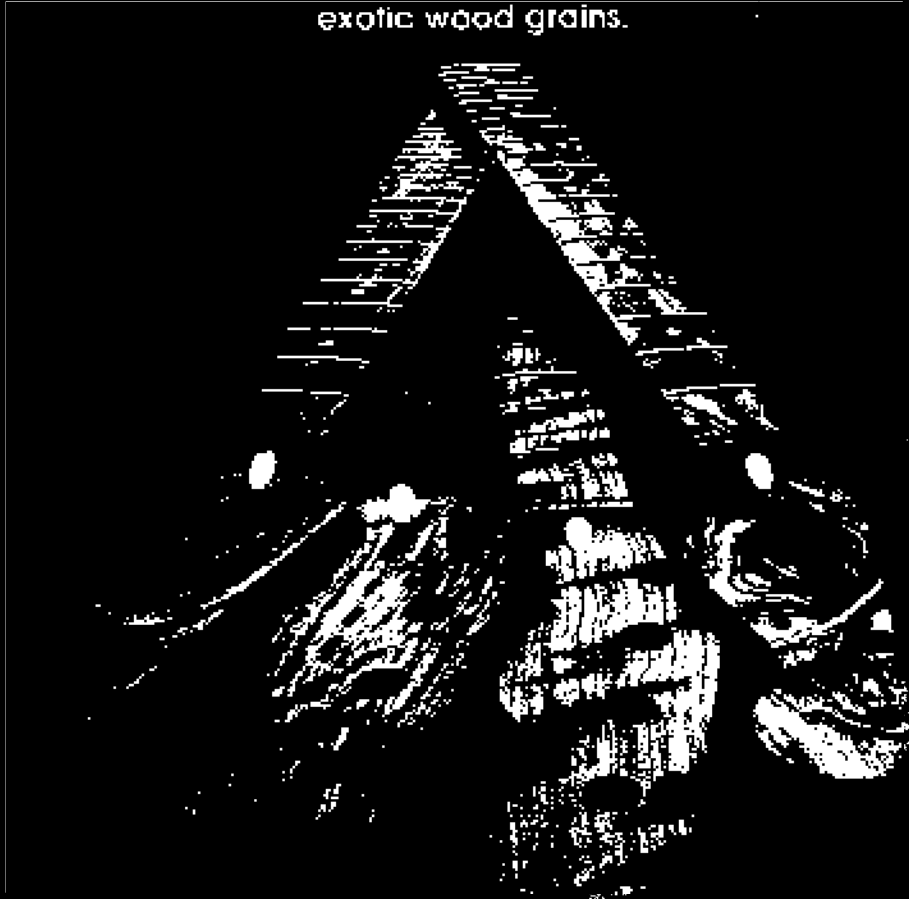
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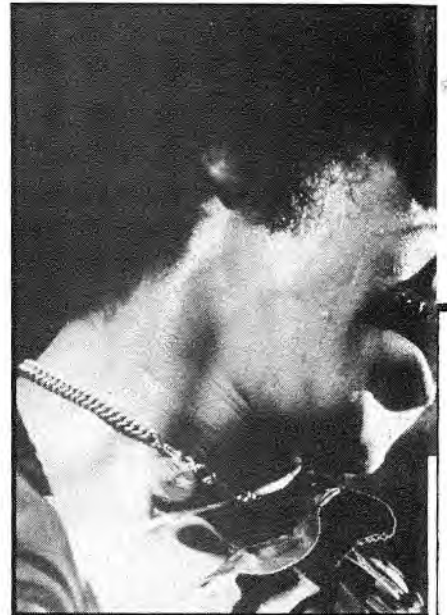
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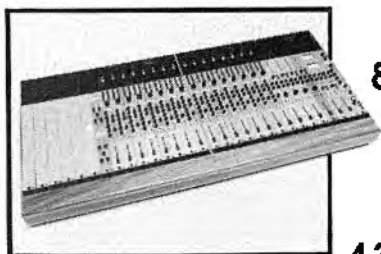
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## EDITORIAL

This is the month when we launch our new beefy **Recording World** section. Beefy in a number of ways. Firstly you will notice that the **Recording World** section takes up a significant part of the magazine. This contains a wide range of reviews stretching from a Trident Fleximix desk to Sennheiser headphones.

Secondly, the tests themselves are being carried out at our own purpose built recording studio. In future issues you can expect to read in depth reviews of just about any piece of equipment that you are likely to encounter in a recording situation.

We intend to bring you the best in studio equipment reviews, and keep you up to date with all the latest developments in the studio world. In short, the best coverage possible for you the readers.

Over the years our instrument and equipment test checks have earned quite a reputation for their thoroughness and comprehensive coverage of the industry. We are convinced that our **Recording World** section will meet with the same success.

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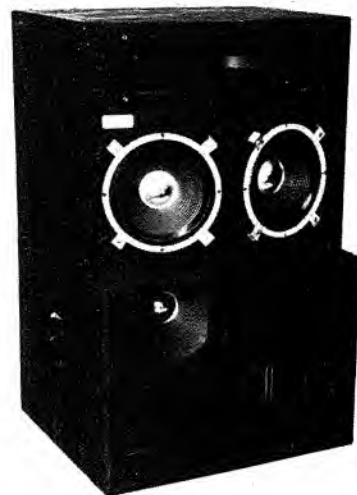


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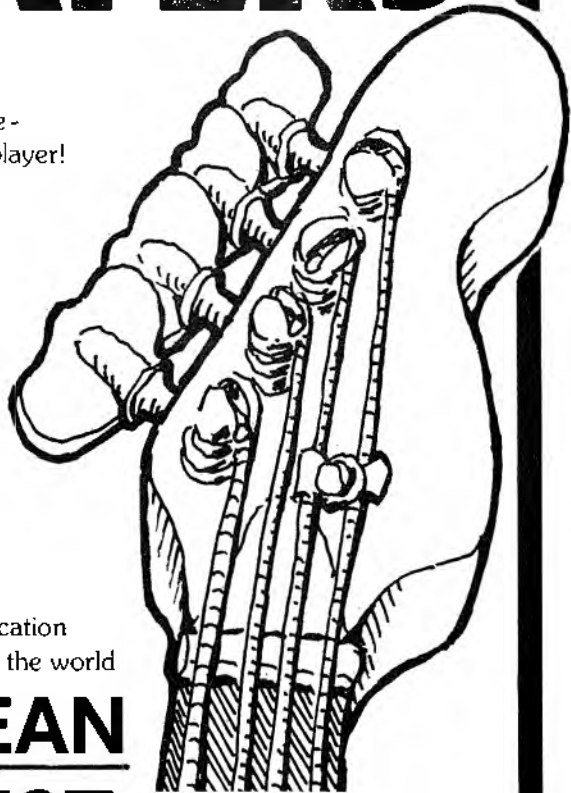
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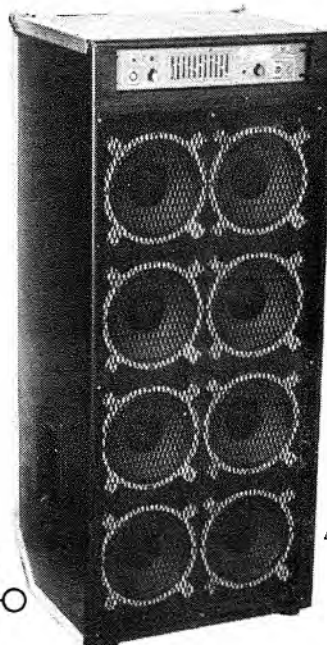
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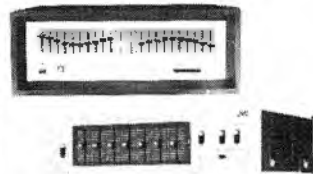
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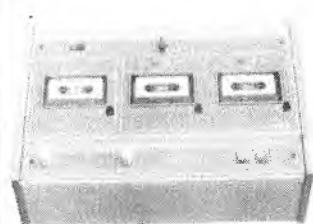
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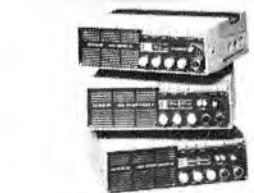
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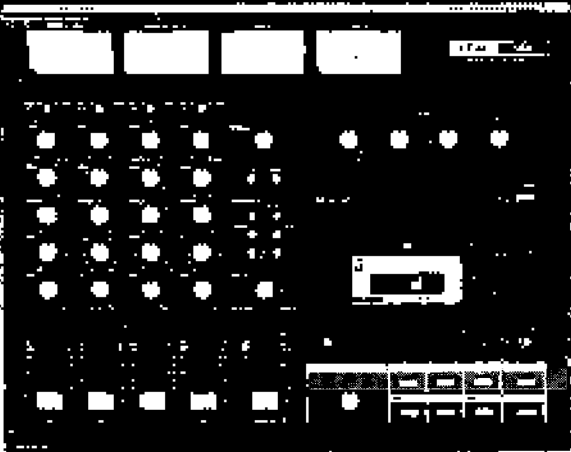
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# "...it's got to be about the best tranny amp I've ever heard-damn it, it's got to be one of the best amps I've heard, tranny or not!"

Gary Cooper on the L7 100W combo, Music World, Dec/Jan 79/80.

When we introduced Lab Series amps, we knew that people were going to be impressed. What has surprised us though is just how many people, from critics to the fussiest professionals, have been quite unreserved in their praise for Lab Series:

**Alan Holdsworth:**

“My curiosity about amplifiers is unlimited. Having tried Lab Series, I now use a pair of L5 combos as part of my stage set-up; they're DEMONS! They deliver a really good clean sound and the tone controls are very flexible. They can also handle a very strong single note sound, which in the past I've found to be very elusive.”



**Bernie Marsden, Whitesnake:**

“I've had transistor amps before, but I'd never thought of using one on stage until Lab Series came along. I must admit I was really surprised; they changed my preconceived idea of a transistor amp. What's different about them is that all those controls – every one of them actually does something. Most amps you see have got seven or eight knobs, but the only ones that actually work are volume and treble. But with these, the frequency, midrange, multifilter – they're a piece of work really!

I've already used them on certain types of gigs, and in the studio they're very good.

The only trouble with the ones I've got is that they're a bit loud. On stage they were unbelievable – I hit a chord and the whole stage shook! Everybody went – what? Even during the gig when everything was miked up and raging away, when I hit a low E chord I could feel it through my feet – I mean it was that big. They're very powerful amps. There's no doubt about that. Another thing is that the spectrum of sound is much bigger. A lot of players, you could blindfold them, plug them in and say what's that you're playing and they could tell what make it was straight away, but with Lab you could fool most of the people all of the time – really – 'cos they're that good. When you get a formula, once you've hit it, I don't think you'd ever use anything else.

They're also very durable – which is nice, and the fan of course is great. When the drummer's doing a solo, you can go behind the stack and cool off!”

What other people say about Lab Series is all very well, but don't take their word for it, or ours. Try Lab Series for yourself. At the end of the day, sound is all that matters.

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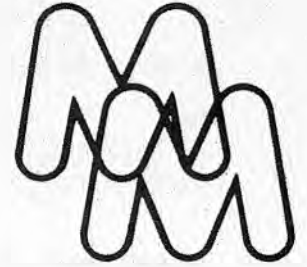
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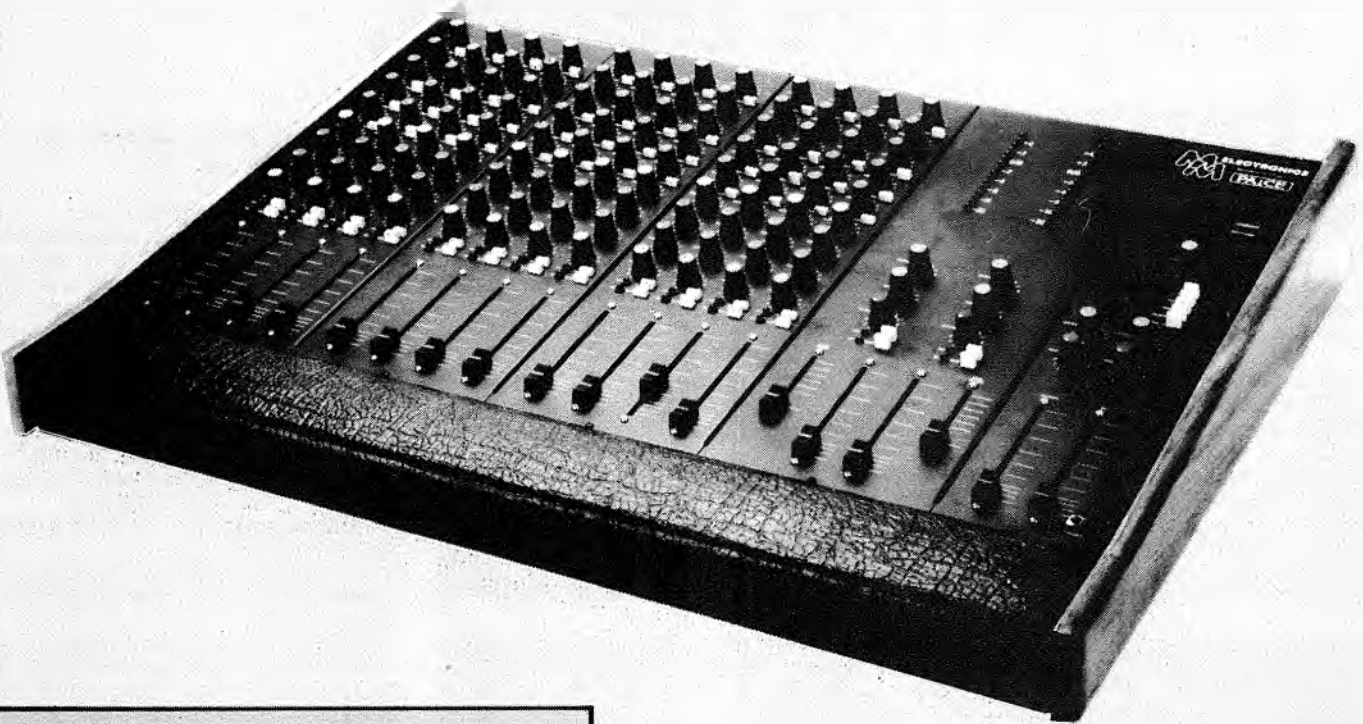


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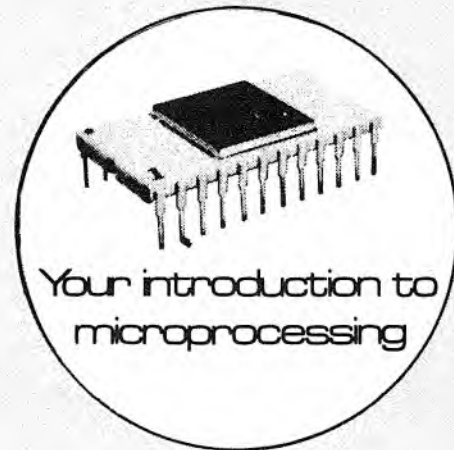


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# STACKS OF POWER

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British rock music dominates the world scene, and it's no surprise that the Marshall stack, originally exclusive to rock's elite, is now the first choice of musicians in the USA, and Japan, as well as Europe and the UK.

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Stacks of Power: that says it all!

## Marshall now produce a range of 7 valve heads:

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2203	100W Master Volume
2204	50W Master Volume
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1986	50W Super Bass
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4 x 12 cabinets are available in 4 different specifications, all fitted with Celestion speakers developed specially for Marshall.

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## The twin-channel combo with the clean sound...

### The Marshall 4140 Club and Country

Two years of extensive research and development by the Marshall engineers, has produced the ultimate club and country musician's combo. The powerful, new 100W valve amplifier, driving two specially designed 12" (30.48 cm) 80W speakers, utilises two channels for a rich, smooth sound. Channel one features reverb and boost (also controllable with footswitch provided), whilst channel two has a flatter response for microphone, or second instrument use. Finished in brown oak leathercloth, with straw coloured speaker fret.



# ...get right down to the basics!



### The Marshall 4150 Bass Combo

Designed to complement the new country and club combos, the 4150 is an entirely new bass combo, which features an all valve 100W amplifier driving into 4 x 10" (25.40 cm) 50W Celestion speakers for a tight, punchy bass sound. Never before has the bass player had such control over his sound with treble, bass, mid-range boost, and sweepable mid-range controls, compression, and mid-high presence circuit for a really superb sound. As with all the club and country range, the 4150 is finished in brown oak leathercloth with straw coloured speaker fret.

## The Classic Sound of 4x10's



### The Marshall 4145 Combo

For the musician who wants the facilities and easy operation of the versatile 4140, with that something extra, the new Marshall 4145 is the combo. Utilising the same amp

section as the 4140, this combo has four 50W 10" (25.40 cm) Celestion speakers for a rich, but biting sound which will please the most discerning of musicians.

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# ROCK'N'ROLL COMBOS

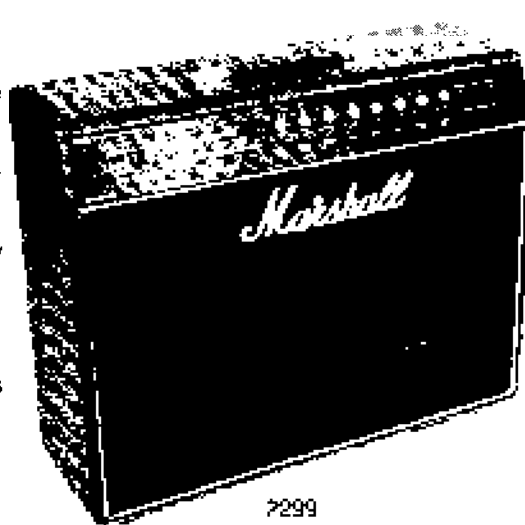


## The Marshall 2150 Combo

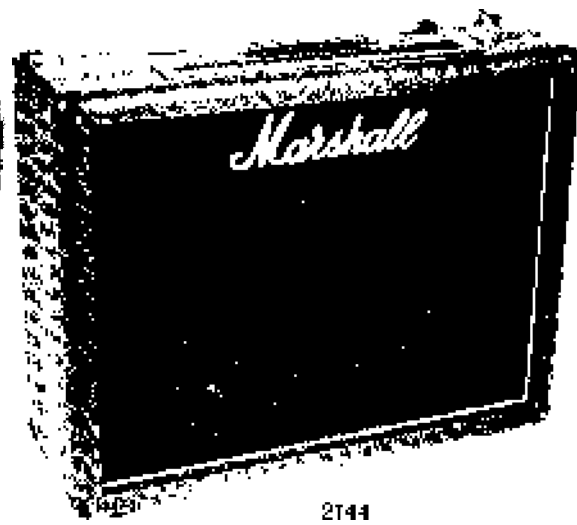
Rock guitarists the world over have long searched for the last word in reliability and sound in a compact and easily manageable package. The Marshall 2150 is the answer. Built to Marshall's exacting high standards, the Rock 'n' Roll baby has an all valve amp section, producing an astounding 100W of pure power through a specially designed 12" (30.48 cm) Celestion speaker. Two channels, each with two inputs, facilitate cross linking for a really deep sound, and the master volume control enables the musician to utilise the incredible sound of the 2150 in both small and large gig conditions.

## The Marshall 2144 & 2299 Combos

Two further adaptations of the Combos range are the 2144 & 2299 versions. Both providing top performance and the reproduction associated with Marshall amps. The 2144 incorporates 2 new features. The first enables a wide range of clean reverberation from the Hammond reverb circuit, and the second is the facility to allow preset at 2 levels—before and after distortion, with the new boost circuit. The 2144 operates on 120-240 volts AC and drives external speaker



2299



2144

configurations of 4 or 8 ohms impedance, both reverb and boost are controlled from twin foot switch. For ease of handling and setting up it comes mounted on 4 skids and a carrying handle. The 2299 is a superb amp giving a wide range and versatility—ideal for club and group work. The Hammond reverb circuit is controlled from a front panel. The whole unit operates on 240 volts AC.



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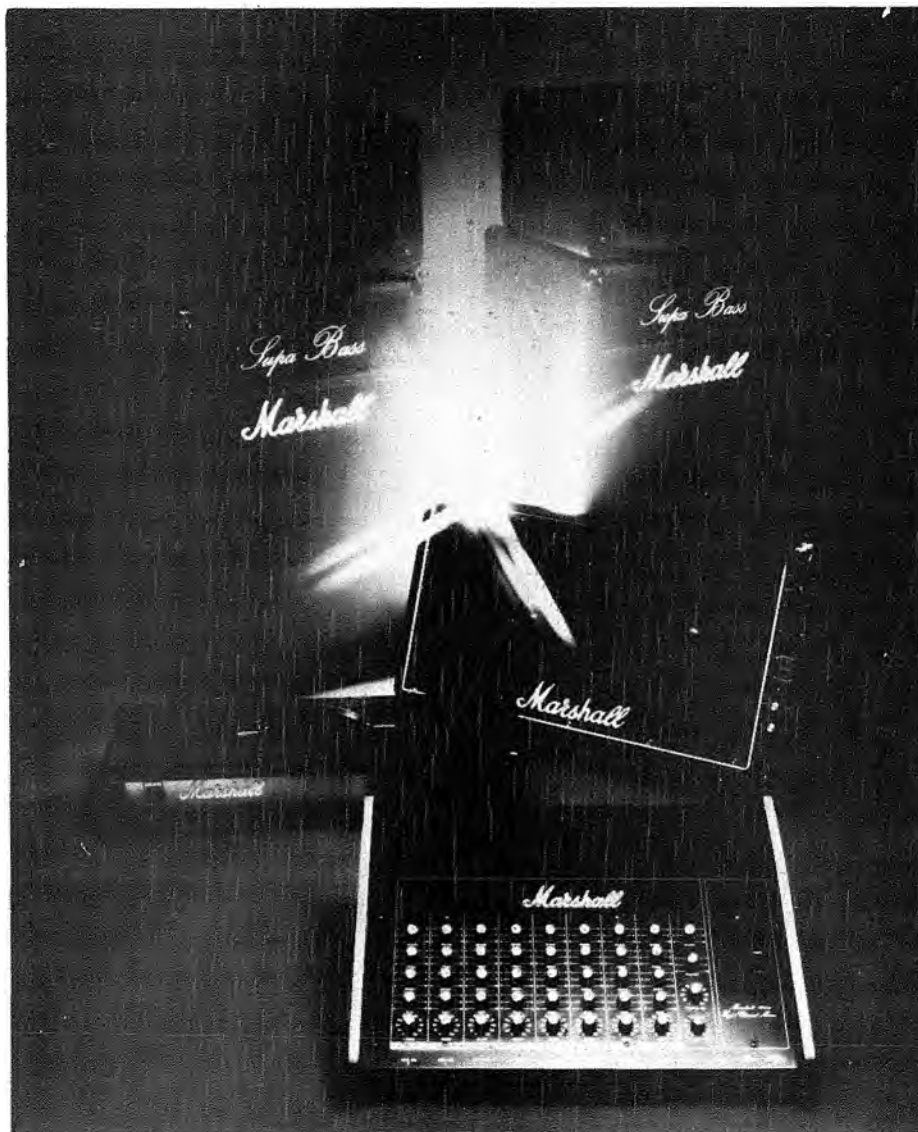
# Marshall get it all together.

**A 200 watt P.A. system designed for your needs? With Marshall-you've got it made!**

## 200W P.A. System

An uncomplicated, effective, and easily transportable P.A. system is a necessity for any working band, and it is with this in mind that Marshall have created the system pictured here. Designed for use in clubs and small venues, the system provides a full 200W of clear, powerful sound. The 2126 Superbass bins shown, work on the reverse mounted reflex principle with a 15" (38.10 cm) Celestion

Driver for excellent bass response. Pictured on the top of the 2126 bass bins are the upper mid and high frequency 2057 horn units. Using a specially designed driver, the multicell mouth of the horn produces a superb dispersion of sound with added presence. An alternative to the 2057 is also available in the form of the 2127 mid and high range horn and the 2128 high frequency piezo unit.



The 2125 8-channel mixer used in this system, features 8 separate groups of treble, middle, bass, reverb and volume controls, with one group per channel, and also utilises overall reverb, presence and volume controls with a separate foldback volume control. The Hammond reverb system provides a smooth, deep reverb for a full sound in smaller venues. Designed to be linked with the 2125 mixer, the 2205 solid state slave amplifier provides the extra 100W of power needed to drive the illustrated system. The variable impedance output transformer permits use of the unit to match any impedance from 4 to 16 ohms. Other units from the Marshall P.A. range include the 2056, Bass Bin, 2057 Horn and 2051 Slave Amp.

## 2056 Bin/2057 Horn/2051 Slave

Supremely powerful and effective this Marshall bin, horn and slave combination provides 250 watts of PA sound. Designed to be used singly, or stacked for extra power, the 2051 slave has input, link to next slave and output sockets, and also features a built in safety trip, and reset switch to safeguard the amplifier. The 2056 Bass Bin is built to stand the rigours of constant use on the road; two 15" (38.10 cm) Powercel speakers, combined with a rear horn arrangement, provide excellent low frequency response. Designed to work effectively with the 2056 Bass Bin, the 2057 high frequency horn adds a crispness and presence to the treble sound frequencies, aided by the passive crossover networks of the 2057 and 2056. Normally used in pairs, this set-up provides a clear, yet powerful sound.

## 2121/2122/2123 Monitors

Marshall wedge monitors provide the musician with a simple but sure foldback system, with complete control over the sound. The 2121 and 2122 models feature built-in slaves, eliminating the need for external power amps. The 2121 has 2 x 12" (30.48 cm) speakers and produces 100W of foldback, whilst the 2122 produces 30W of power and has 1 x 12" (30.48 cm) speaker. Model 2123 is fitted with 1 x 12" (30.48 cm) speaker rated at 50W, and requires an external slave amp.

## 2071

Designed for use with a small club system, the Marshall Mini Mixer gives complete control over six inputs, each unit with separate volume, treble and bass controls. With overall volume and foldback volume controls. A V.U. meter is provided for easy elimination of overload distortion.

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IM280

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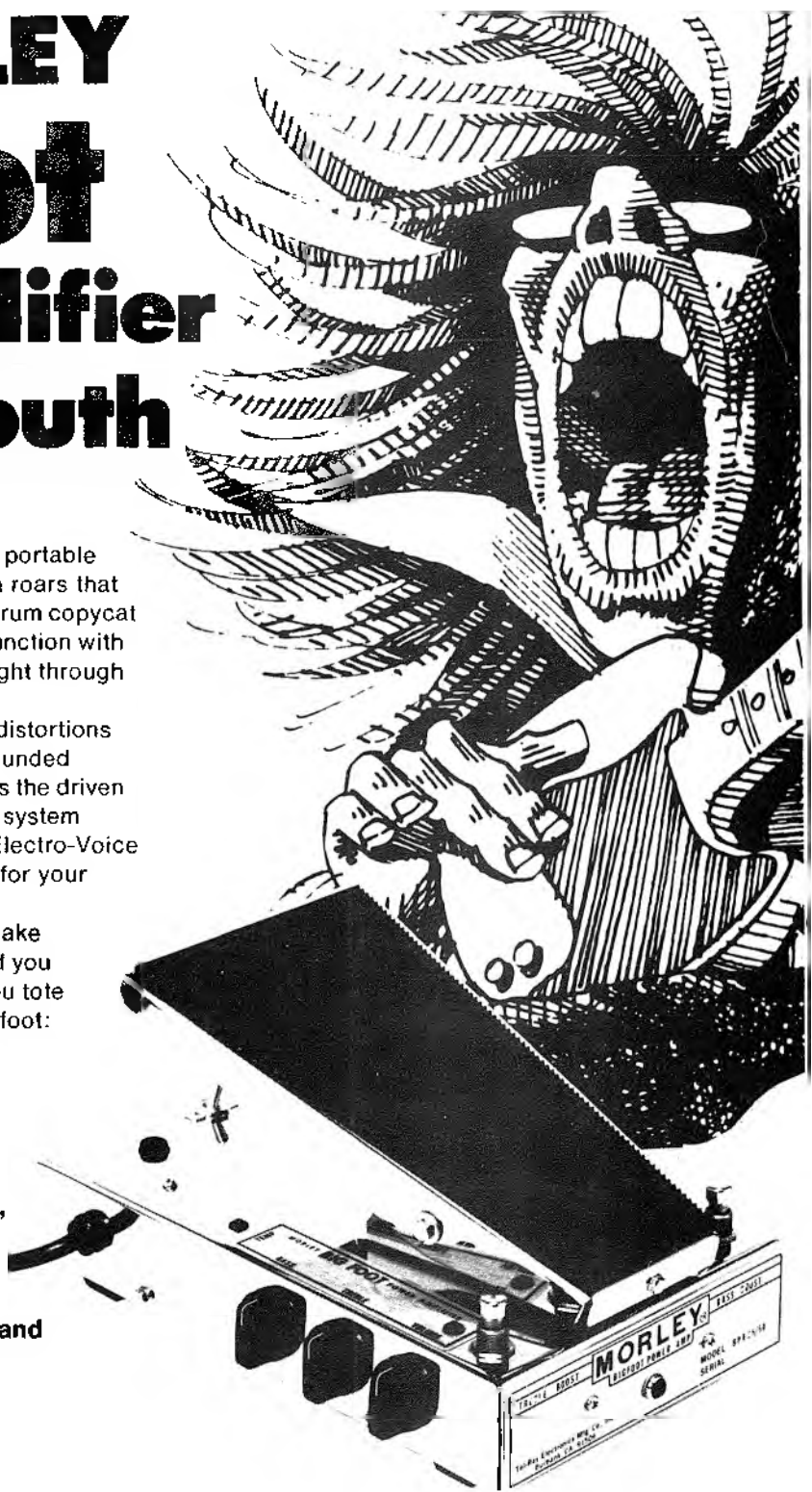
(It's a Volume pedal too!)

This amazingly unique 8 pound, multi-purpose portable amplifier-volume pedal shouts with David-Goliath roars that slam the amplifier industry out of a decade of doldrum copycat products. You use Bigfoot as a solo amp, in conjunction with and to master control other remote amps, or straight through as a volume pedal.

It pays off fast, loud and clear with sounds and distortions that range from the savage, snarling fury of a wounded jungle cat to a sound as clean and pristine pure as the driven snow. Use it with your own choice of any speaker system of 4 ohms or more. A neat option is a choice of Electro-Voice or Eminence speakers or of an empty enclosure for your own speaker.

Quality performance, power, and packaging make Bigfoot ideal for studio sessions and live gigs and you tote it into a club or outdoor arena as easily as you tote your cigarettes. Here's more that's new with Bigfoot:

- 25 watts rms sinewave continuous superclean output or 50 watts of square wave, impact power.
- Photoelectric Volume pedal controls volume of the amplifier.
- Silent circuit AC on-off switch — no clicks, pops, thumps.
- Output jack for driving external amps or direct recording.
- Volume, treble, bass controls plus treble and bass boost footswitches.
- Tube type sound, clear sound, soft distortion, hard fuzz.
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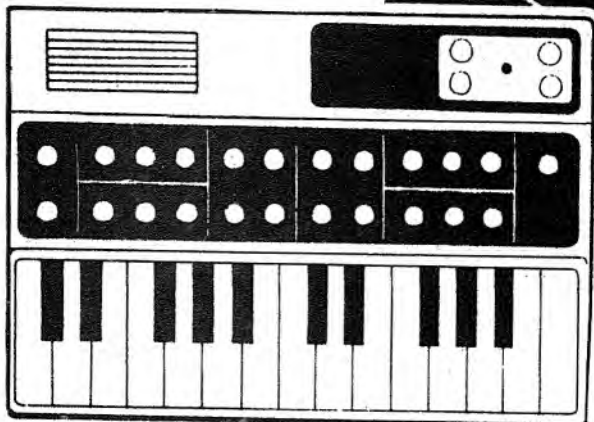
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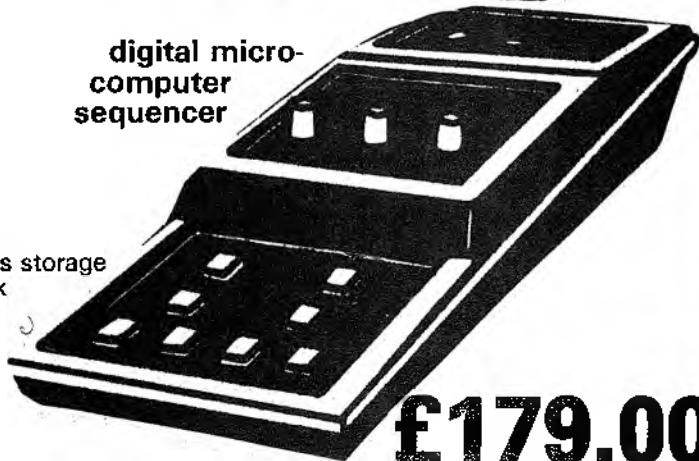
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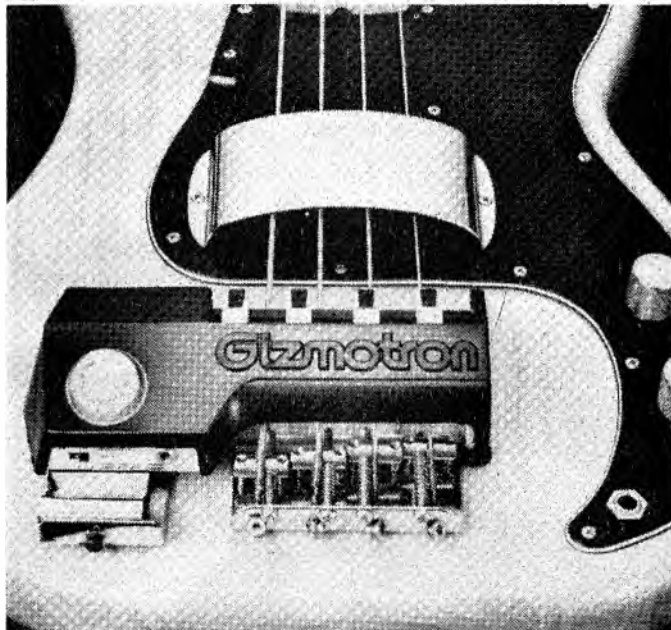
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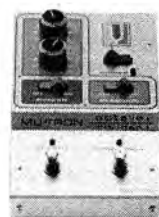
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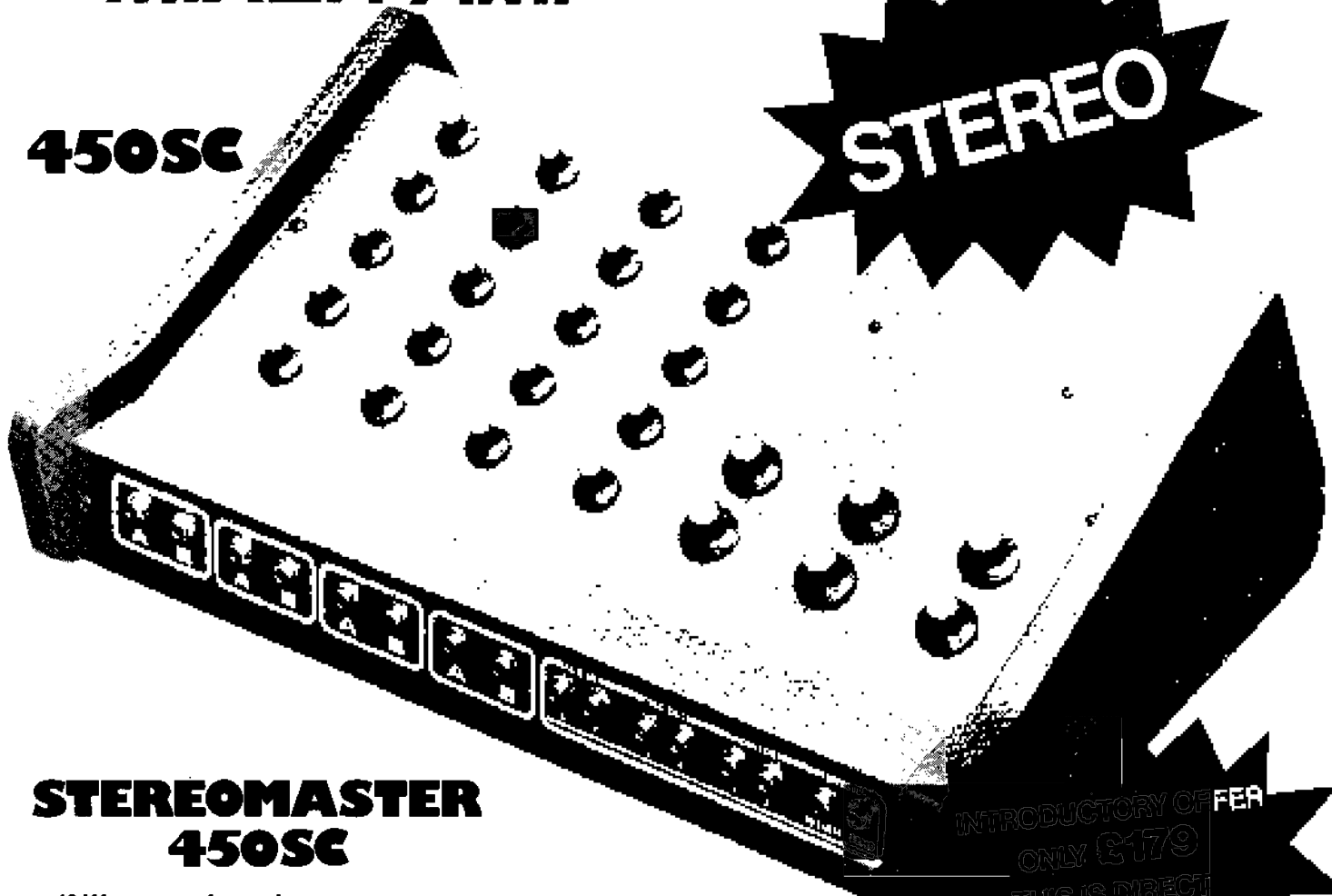
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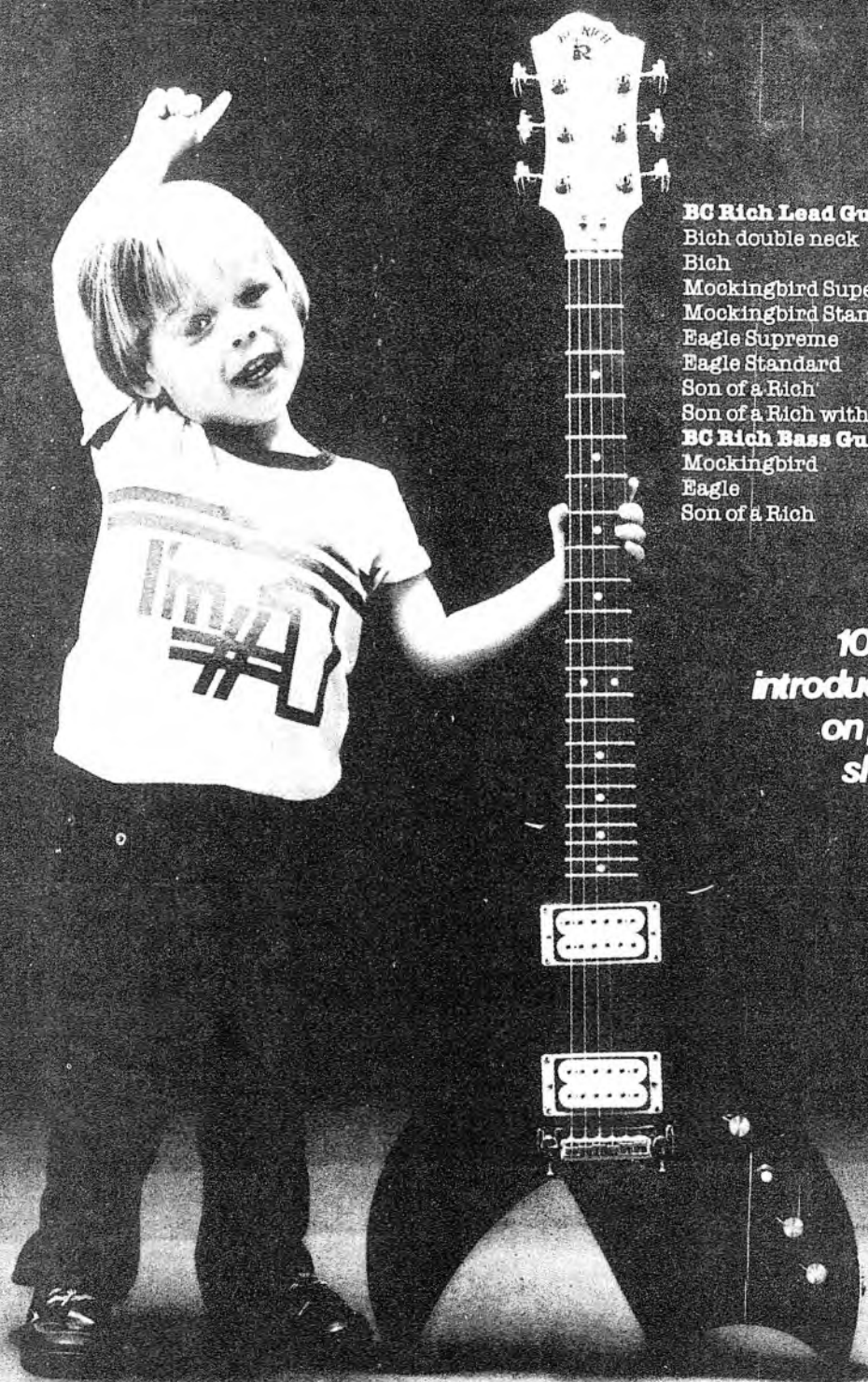
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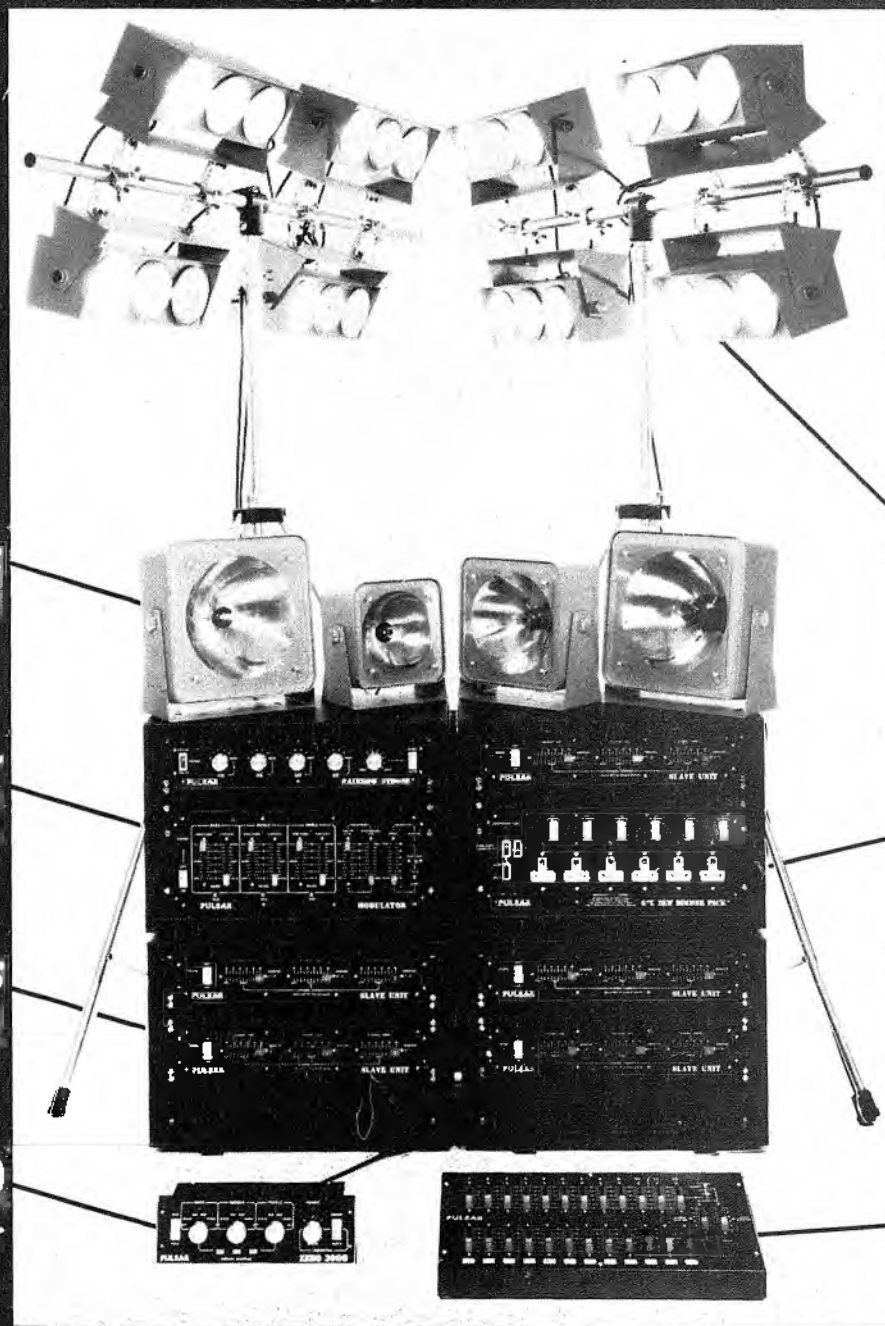
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Arturo is the man with the lead guitar in Pinpoint. The amp is a Vox AC30 Combo. One of them plays through the other and there's no prizes for guessing which way round it is.

Anyway our story starts at the Nashville in October. We decided that as Arturo needed an amp and we had one spare maybe it'd be an idea if the two of them got together. So we pitched up at the Nashville with an AC30 and a couple of Escort rehearsal amps.

Pinpoint were a little bit magic and Arturo said I like the amp and we said keep it and give us some nice things to say about it in an ad and he thought for a bit and then said OK because it's not so bad really which was roughly when we switched on the tape recorder which we left running.



# Arturo's amp. A love story.

...the first guitar I ever owned was a Vox Clubman... cost me seven pounds and it had a socket like a television aerial. It was ridiculous really... my brother played in groups years ago... taught me three chords and it just went from there...

*What other gear... did I have? All sorts.*

A real mish mash... for a long time though I've had my eye on an AC30... preferably an old one although when I've played the new ones there really isn't that much difference...

*well they haven't changed it in fifteen years...*

No it's the same circuitry...

*all that's missing is a few kick marks... no well it'll get like that after a few gigs now I'm using it...*

*was that the first time you'd set up with it...?*

yeah... yeah it was... I was really pleased with the sound... really punchy... I use a Gretsch Roc Jet which is really an old guitar as well and it sounds really good... I think too many people are using the same guitar and amp setup and the sound is too similar in a lot of groups... the thing about an AC30 as well is that it's small... you don't get as much spread so the vocal mike and the drum mike don't pick up as much... the overall sound's not as mushy as it used to be...

*how do you find working in the studio?...*

depends on the producer... you can hear every single beat... every single note... the first time you're in a studio is the first time you really hear yourself... there's no way though you can sound as raw in a studio as you do live... no way...\*

*what's the most frustrating thing about playing live... touring?...* getting to a gig at five and not going on stage 'til midnight... and having to kill time in a town you don't know with no money... most of mine goes on the motorway services... eating sometimes and playing Space Invaders...

*when you were doing the tour with the Members did you have any hassles?...* None at all... we had a really great time... I think that the people who you do get like that... they think you don't deserve a soundcheck or whatever... have something seriously wrong with them... it's silly... everyone's a support band sometime...

Dear Vox, Arturo seems to know something I don't. Send me a few more details please. Vox Limited, 32-34 Gordon House Road, London NW5 1NE. Tel. 01-485 4553.

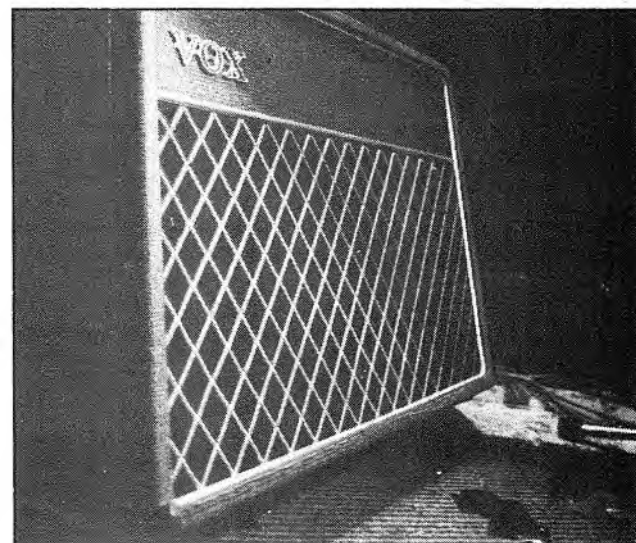
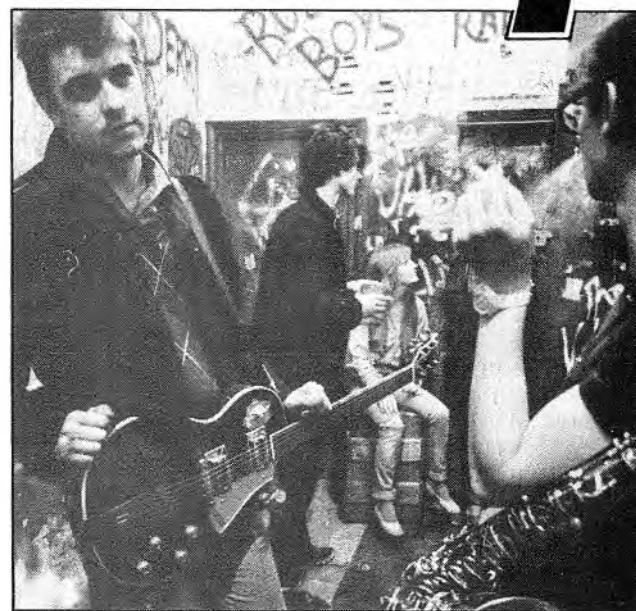
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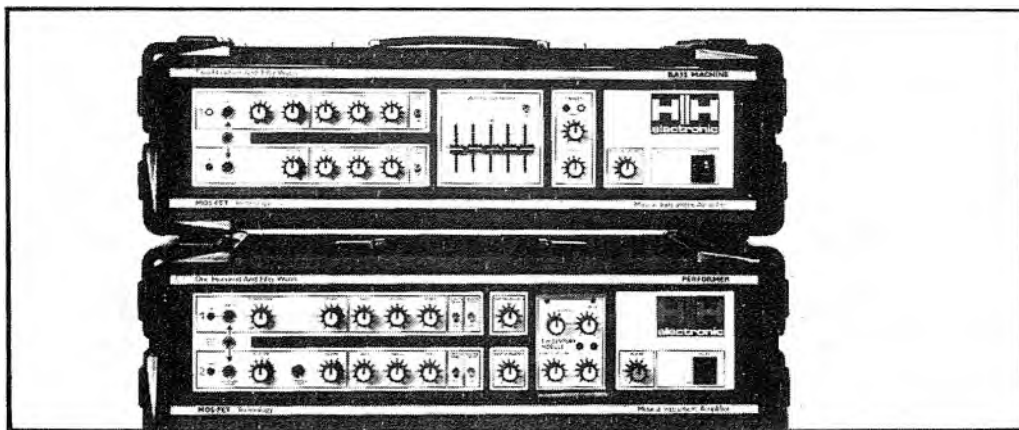
Address \_\_\_\_\_

IMO2A **VOX**

\*Hear the results of Pinpoint's studio experiences on their single 'In Richmond' on Albion.

Circle 769 on Reader Service Card





## More HH pedals?

Dear Sir: Is it possible to find out if HH intend to make any more sound pedals in the near future, besides their Flanger, Valve Sound and Reverb pedals?

I would be very grateful for any information on this matter.

A. Littlewood,  
St Helier, Jersey

Thank you for your enquiry about HHs range. No new pedals are planned for the present but HH have a new range called the Performer series. This new project has been reported in brief in the March issue of IMRW in our Trade News page.

## Worn-out organ?

Dear Sir: I have recently acquired an old Vox Continental single manual organ S/N 14372 but unfortunately, it has sustained some wiring damage and some of the tuning pot cores are worn out. I wrote to Vox for circuit diagrams but all they did was to send me stickers and an amp catalogue.

So I wonder if you or any of your readers out there can help me track down circuit and wiring diagrams for this old organ?

A. R. Cookson,  
Aberystwyth

Thank you for your enquiry about your Vox. We don't have access to Vox diagrams, however, I enclose addresses of two repair centres who may be able to give you advice or help. Ron Coates, 2 Boxhill Nurseries, Boxhill Rd, Tadworth, Surrey or The Music Studio, 15 Bridge St, Camarthen, Dyfed Tel: (0267) 7759.



FRONT PANEL



## Tracing an echo

Dear Sir: I am writing to enquire about the Uniton tape echo-chamber, Type 566. The details are shown on the diagram and I would be grateful for any information at all concerning the unit.

It is at present working well, but a circuit diagram and/or a source for obtaining spares such as record or replay heads etc would be very helpful.

Thank you very much for your help in this matter and congratulations on such a consistently interesting magazine.

R. A. Allcock,  
Helensburgh, Scotland

Keith Spencer-Allen replies: We eventually managed to trace Swissecho or Uniton AG as they are known as in Switzerland. They sent us the diagram and leaflets I enclose. I hope this is some help to you. They don't appear to have a distributor in the UK anymore but Uniton in Switzerland are very helpful and can be contacted at this address, Uniton AG, Pumpwerkstrasse 18, 8105 Regensdorf, Switzerland,

if you should happen to need spares.

I hope this is of some use to you.

Tim Taylor,  
Oxford

## Opening up

Dear Sir: The current music scene certainly has problems that I thought some readers might be interested in. The rock and jazz side to the industry have seen a vast improvement since the waning of the New Wave occurred, leaving the real side of the industry free to come back and put the industry back to its most interesting period, the early Seventies. Yes, we have a debt to pay to punk, but in retrospect this is not for "opening up the scene" in any way but for regressing it back and making us realise the roots from which rock came from. The problem now is not to change the trend towards punk and new wave since this has already occurred, but to get this information over to the record companies and music papers who still think we are living in 1976.

Times have changed but the

Music Press still persist in reviewing burned-out overnight heroes who were most probably put there by one of the record industries' PR departments and not the punters. This is not a personal view, the weeklies' polls that were held at the end of last year showed a marked absence of punk and new wave heroes in favour of the artists who made their names 10 years ago. These evergreens of the industry are not voted into their positions in these polls by filling in hundreds of the entry forms but by merely remaining with the music that they are familiar with. Many of the punk bands had to change drastically merely to stay commercially when the industries financiers, e.g. the general public, chose to drop them e.g. the Clash.

This general ignorance by the record companies and the press (not IMRW but the weekly fanzines of this mythical "wave-that-never-breaks") is something that I suppose will eventually be rectified. But the financial collapse of some of the major record companies and the dissolution of some of the minor ones is surely an indication that someone somewhere is getting it all wrong.

## Correction

Dear Sir: My attention has recently been drawn to your December 1979 issue in which *Spotlight on the West End* features Redwood Studios. In this article it is stated that the mixing desk in this studio was "built by Harry Day (builder of the first Neve mixing console)". I would be obliged if you would publish a correction of this statement in two respects:

- (1) The desk was built not by me personally but by the firm of Primrose Electronics Ltd, of which I am a director.
- (2) Neither I nor this company has, or ever had had any connection with Rupert Neve & Co and I did not build either the first or any other Neve mixing console.

I trust that this will set the record straight.

Harry Day,  
Primrose Electronics,  
London NW1



NEWSLINK

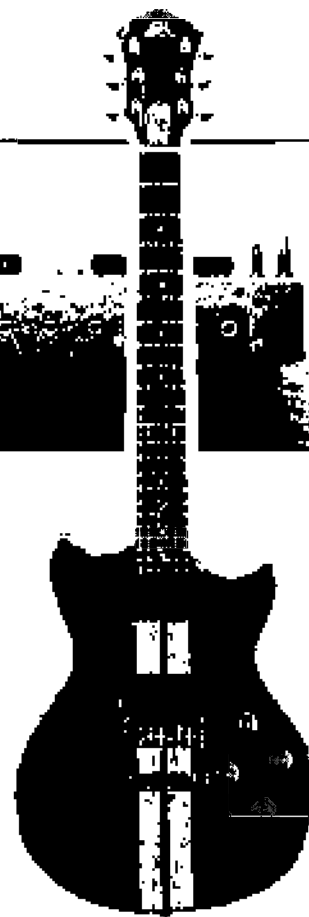
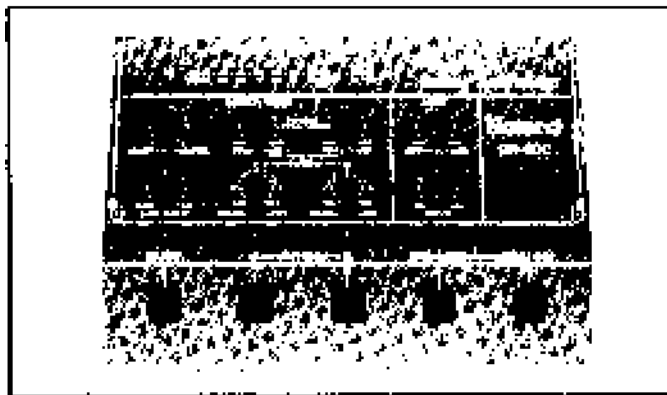
ROLAND

# New Roland Guitar Synthesizer 'A Delight to Play'

That's what they're saying! Almost as simple in operation as an ordinary effects pedal, and quite as versatile as the most demanding studio musician could require, the Roland GR-300 guitar synthesizer is in a class of its own.

The basis of the new synthesizer is a guitar (the controller) which gives a fully polyphonic sound and employs an individual VCO on each string. The guitar comes in two versions, the regular G-303 and the G-808 (deluxe), and both of these operate as top quality solid electric guitars when not used as a synthesizer. Using the latest design of divided humbucking pickups, these guitars feature *built-in* touch-plate vibrato, VCF cut-off, frequency, and resonance controls. You play with full use of all the standard lead and rhythm techniques, and all major synthesizer functions are controlled by foot switch. Special effects include instant and accurate transposing to two preset pitches, duet switch for chorus effect, and polyphonic distortion for new clarity, even with chords.

The amazing GR-300 is, in fact, an unprecedented development of the guitar synth concept. Ever since the invention of the pickup it's been obvious that the guitar was going places, and now some people are saying it's arrived...



## Chorus - In a Pedal

The unique Roland Chorus effect was introduced by Roland and Boss two or three years ago, and brought within reach of every musician effects that had previously only been available with expensive double and triple tracking equipment. Since then, Roland Chorus has become world famous and has figured in many well-known albums as well as being used extensively on stage. With the CE-2 Chorus foot-pedal the effect puts the same amount of space in your sound, but takes up less in your van. It is a particularly portable package which still features all the variety and flexibility of previous units, and it will be the undisputed choice for any band with a small instrument combination who want to widen their overall sound.

The CE-2 is suitable for keyboards and vocals as well as guitars. It is especially noted for its

low noise level and also for the fact that it puts the user in full charge of his 'chorus' by variable rate and depth controls. It operates from a nine-volt battery or from mains with the appropriate adaptor, and an LED signal doubles as on/off indicator and battery check.



## An Organ for now - The VK-1

You don't have to listen to many of the records made today, to appreciate the re-emergence of portable organ sound. What has been difficult, up until now, is for the musicians that are interested in adding this distinctive instrument to their band to get hold of one. The single manual drawbar organs that were used in the 1960's are now old and unreliable even where they can be found, but in recognition of this Roland have become the first company to make an 80's style portable.



The VK-1 is in the traditional pattern of single manual drawbar organs, but has the extra reliability of solid state circuitry. Because it was developed with a specific sound in mind its tone is remarkably faithful to that of the 60's organs. There are nine drawbars for wide harmonic choice, presets for Ensemble, Full Tibias, Theatre Brass, and a complete range of percussion. There are also controls for volume, brilliance, and tuning plus Chorus Vibrato with depth, speed and on/off control. Made to sell at a price within the reach of all keyboard players, the VK-1 puts you in control of the keyboard sound in a way that the more usual kind of modern organ does not. It offers the scope of a 61-note scale, the quality and value of Roland solid state engineering, and the sound of NOW.

## Landscape - The EDM Single made with 'Roland The Robot'

'Electronic dance music' is the way the progressive jazz-rock group Landscape describe their newly released single, which features the contribution of the group's newest member — a Roland MC8 Microcomposer. Landscape's landmark in the use of creative electronics follows a performance/demonstration using the MC8 for the Tomorrow's World TV series. The microcomposer is already an important part of the band's live act and it was a logical step for Landscape's Richard Burgess to programme it to take over the percussion and string parts on the single.

Since the microcomposer can play musical lines which would be impossible for most, if not all musicians, it amounts to a very real extension to what a band can do. Richard Burgess is enthusiastic about the potential of the 'robot'.

'It gives musicians a chance to create things that



they can hear but can't necessarily play. On stage it frees me to sing and contribute in any musical way I choose.'

The Landscape single is called 'European Man' and is on the RCA label.

## Light years ahead - The New Saturn SA-09

New from the Roland launch pad, the Saturn SA-09 keyboard is set to take the galaxy by storm. Featuring *TWO* envelope facilities, four footage mixers (8', 4', 2' and 1'), four separate tone filters, accent, tone and sustain controls the SA-09 can create a multitude of keyboard effects at the flick of a switch.



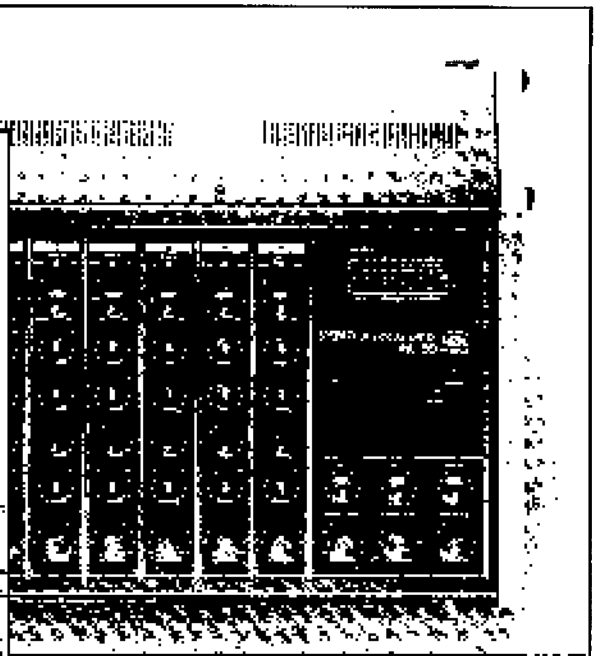
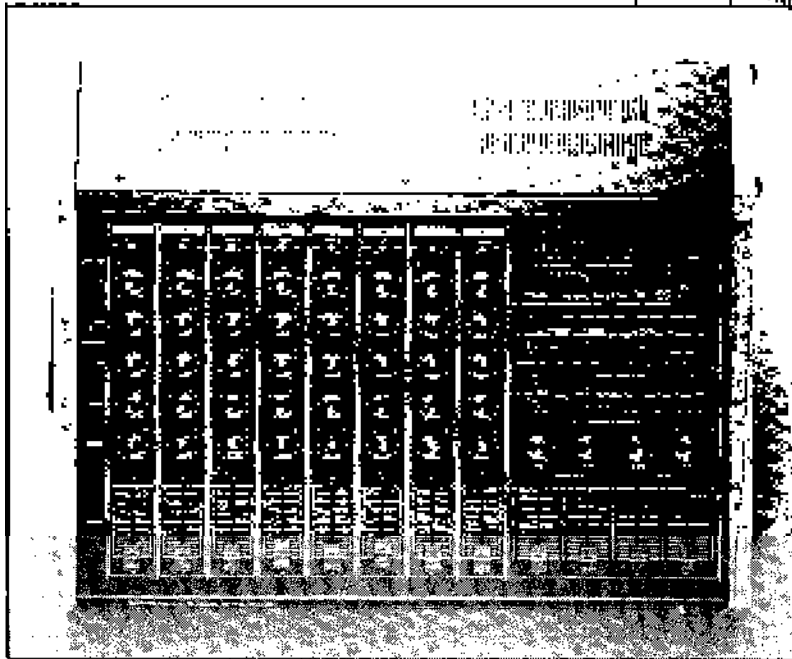
The effects are coupled to the two envelopes, the first being 'organ', which can create an amazing range of sounds including 'full organ', 'theatre organ', 'strings', and 'orchestra'. The second envelope, 'percussive', extends the range to 'electronic piano', 'harp-sichord', 'vibraphone' and even 'toy piano'. An entire-

ly new concept in keyboard technology, the SA-09 contains a versatile footage mixer, controlled from sliders offering a generous variety of sound sources to be produced with signal quantity definition. This signal is then fed into the tone filters where just a touch on the tone selectors can instantly give a rainbow of tone colours. In turn this sound can be fed into the sustain, chorus or accent controls where the subtleties of a truly polyphonic keyboard are added.

This wealth of facilities is combined through a generous 44-note keyboard with one octave transposition and tuning facilities. Enough to put any keyboard player into orbit!



## Roland into PA



Where Roland products go, they usually lead the way. Following the launch of the new Roland range of PA equipment, it is not surprising that the products are being compared favourably with the finest units in their field. The range comprises two stackable stereo mixer amps which combine power and versatility with controlled, clear sound, and two power amplifiers which are distinguished for exceptionally low distortion, low noise, and wide frequency response.

The PA-80 is the smaller mixer

amplifier, giving 30 watts per channel or 40 watts per channel if four speakers are connected. The mixing system is 'six into two', and connections include Phono In jacks for direct connection to instruments, Aux In jacks for connection to tape recorder or sub-mixer, Master Out and Buss In for stacking, and Rec Out for recording work. There is an attenuator control and an LED overload light on each input and the PA-80 also features peak indicating bar LED display, built-in reverb, and headphone monitor

circuit.

The PA-150 is an eight-channel stackable stereo mixer amplifier with an output of 150 watts into 4 ohms, or 120 watts into 8 ohms. It's a sophisticated piece of equipment with all the specialist connections of the smaller model plus Echo Send/Return and sufficient controls for use in the most complex stage and studio applications.

The SPA 120 gives an output of 120 watts per channel and the SPA 240 gives 240 watts per channel; both can be operated in the monaural mode giving an output of 160 watts and 360 watts respectively. Each has balanced and unbalanced inputs and the SPA 240 features full overload protection.

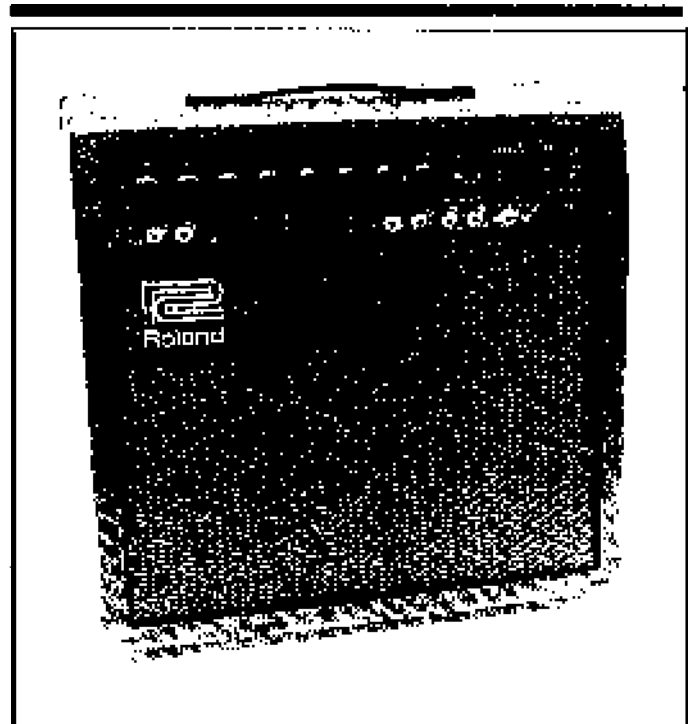
Like all Roland products, the PA range has been designed to offer exceptional value without cutting any corners on specification — stage equipment that takes you a stage further toward perfection.

## 'Bolt' On Goodies

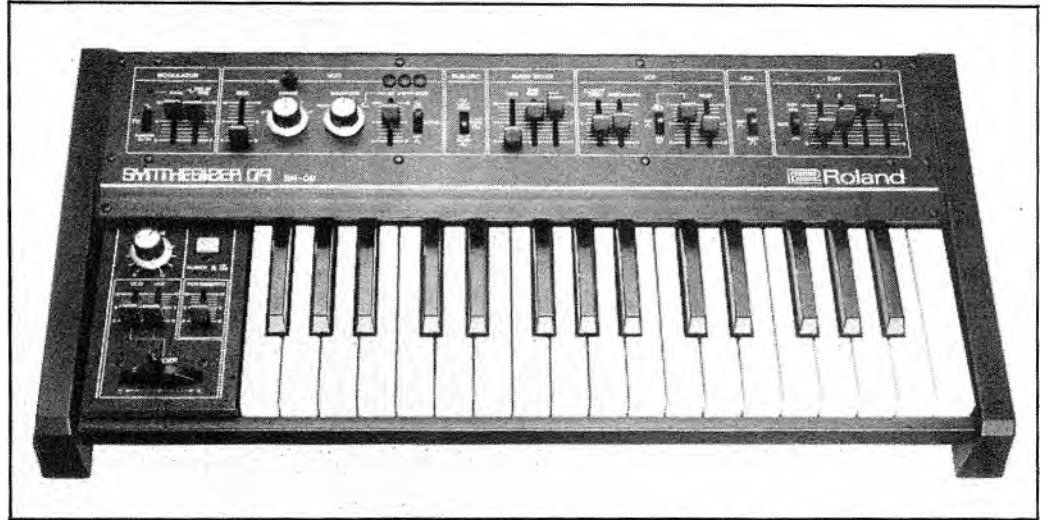
Bolt combo amps are Roland's contribution to the 'back-to-valves' movement. For some time the company has led the market in the high quality 'pure' tone of its transistor amplifiers, but in response to musicians' demand the new Bolt valve series offers a warm, overtone-loaded guitar sound, the sound which for many people captures the true power of rock'n'roll. Added to this you have the advantages of two-channel normal/overdrive operation, low background noise (FET semi-conductors augment the valve circuitry), built-in reverb, and solid construction to withstand the knocks and jolts of use with a regularly gigging band.

There are two versions of the Bolt amplifier available, the Bolt-30 (30 watts) and the Bolt-60 (60 watts). They have similar basic controls: both have on/off and standby, three-band equalization, and a Hi-Gain/Lo-Gain/Master volume control system which gives complete control from 'clean' sound to the toughest levels of overdrive. To these the Bolt-60 adds a very useful 'effects loop' which is selectable from 'Pre-Eq' to 'Post-Eq' to 'Post-Vol'.

The specification, the flexibility, might make you think of some of the expensive solid state amps, but don't be misled! Sound is what it's about, and the sound you get when you wind up that overdrive is the great sound of rock at its roughest, richest, and raunchiest...



# The Amazing SH-09 - for under £300



The SH-09 compact synthesizer is a scaled-down version of the famous SH-2 with a specification that sets it apart from other small synthesizers and a remarkably modest price-tag.

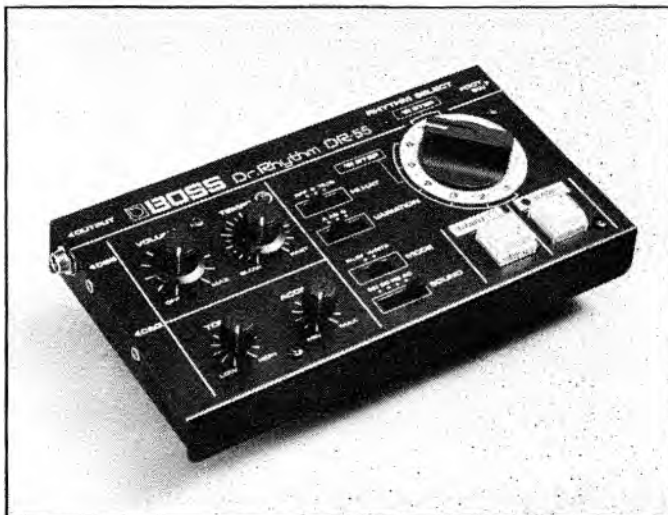
It provides exceptionally stable pitch and tone colour by means of improved VCO and VCF facilities, and there is a sub-oscillator for added scope. Enveloping control includes envelope following to synchronise the SH-09 to other electric instruments, and further facilities include a modulator with sample/hold function for random sound patterns, and a conveniently placed pitch bend control to duplicate the 'string-pull' effects of guitar technique.

From the playing point of view, the SH-09 has a 32-key

(2½ octave) keyboard and gives the excellent sound that is always associated with Roland electronics, ranging from soft 'warm' tones to searing electric crescendos.

But one area in which competitors are simply not a patch on the SH-09 is interfacing with other electronic instruments and equipment. Because Roland make such a range of quality equipment, great importance is attached to standardization and the IV/1 octave voltage-to-pitch ratio of the SH-09 makes it compatible with a number of Roland products including the revolutionary CSQ-100 digital sequencer. With the envelope follow facility and the standard patching facilities the SH-09 is not only an action-packed little synthesizer, but a member of a very big and equally action-packed electronic team.

# What the Doctor Ordered



In just a few weeks since its release Boss DR55 Doctor Rhythm has made an amazing impression due to its possibilities as an instrument and to the accessible price at which it can be offered. With the wealth of facilities based around its built-in microcomputer, the Dr Rhythm has won many musicians over to the view that it represents the ultimate in electronic beat.

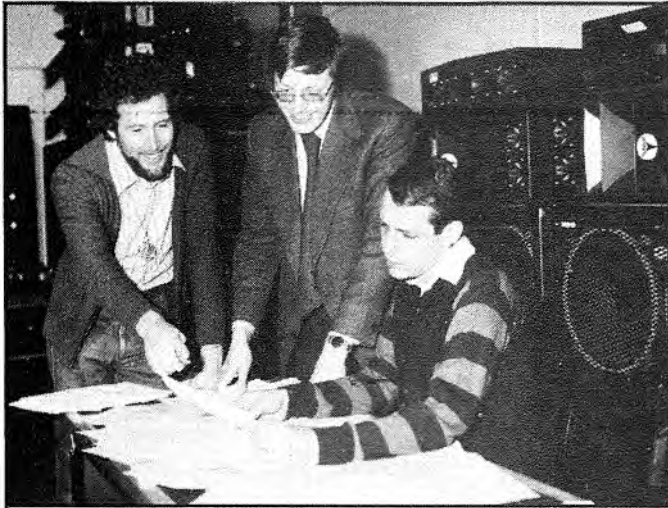
Dr Rhythm is a fully programmable unit which uses three sounds as the basis of its 'technique' — the bass drum, the snare drum, and the rim shot. To patterns programmed from these you can add programmed accents (whose strength is variable by a separate control knob) and/or fixed pattern hi-hat sound. Up to six 16-step patterns and two 12-step ones can be 'memorized' at one time, and replay is a simple matter of selecting the required programme on the large, clearly marked selector switch, switching from 'write' to 'play', and pressing the 'start' but-

ton when you're ready to go. To effectively double memory capacity Boss have added a 'variation' selector so that you can write an 'A' and a 'B' version of each pattern into the same programme, and the memory lasts until you re-programme, irrespective of whether you turn the unit off or even change the batteries. Controls (volume, tempo, tone, and accent) are laid out for quick adjustment on stage, and there is also a footswitch socket, and a jack for connection to the CSQ-100 Digital Sequencer so that the DR55 can convert it into a complete programmable rhythm section.

In fact, everything about the Dr Rhythm is designed to contribute to the one idea that it must be exceptionally versatile. Powered by four 1.5V dry batteries it can be taken anywhere, and tipping the scales at just under two pounds it will pull considerably more than its weight in most bands!



# Buzz



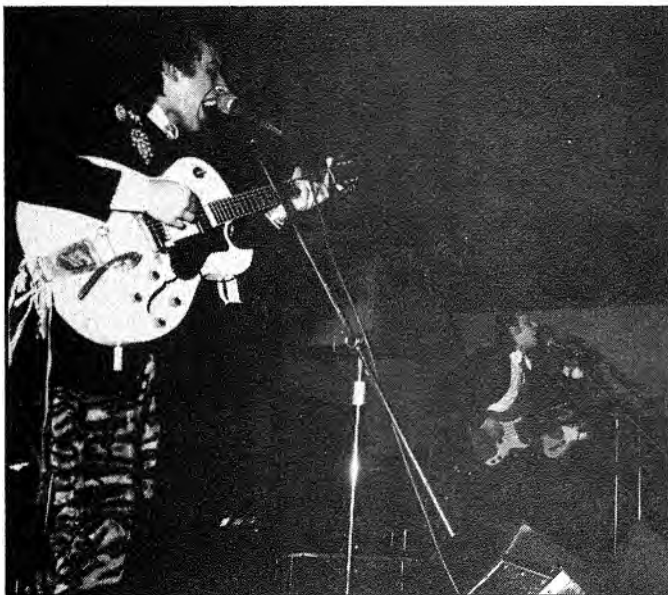
## Vitavox winner

We can now end your sleepless nights and announce the results of our Vitavox PA competition, published in the December issue.

The lucky winner of two Vitavox PA horns, worth more than £1,500, is Michael O'Neill, of Leamington Spa, an electronics student at Warwick University. Michael plays lead guitar, although he is not

at present a member of a group, and is constructing a synthesizer.

The scores of entries to the competition were judged by a panel, pictured from right, of Fred Friedlein, owner of the Soundwave music store in Romford, Vitavox' international sales manager Steven Michaelis, and store manager Alan Morgan.



## Screen Gems

Kind words are being said about Welsh band—the Screen Gems. “Wonderful be-bop”, “romance rock”, “the tightest and most consistent local band”, “most impressive” and “instantly likeable” being some of them used in reviews of the band’s gigs and demo tapes.

Screen Gems are based in the Cardiff area and describe themselves as “new energy

rock”. Their line-up consists of Alfie Thomas (bass and vocals), “the gentleman of the band”, Steve Irwin (drums), Stuart Kelling (guitar and vocals), “renowned for hiding behind mike-stands”, Karl Hyde (guitar and vocals), “the Kidderminster Kid”, and Garry Bond (Moog and vocals).

For more info ring manager Wendy Longden on Cardiff 564756.

## Soundwave burglary

In just under a minute thieves who broke into the Soundwave music store at Romford, Essex on Monday March 3 managed to get away with quite a few rare and expensive instruments. The speed of the theft may have damaged the instruments in some way, otherwise they are as standard. These include: Gibson Hummingbird acoustic; Gibson SG Standard; Gibson Les Paul Gold Top; Fender Stratocaster Antigua, maple neck with trem; Fender Stratocaster Tobacco sunburst, maple neck with trem; Encore acoustic (Ovation copy); Wal Pro 2 bass (natural finish); B.C. Rich Mockingbird bass; Ampeg bass black finish (rare). If any of them come to light please contact either Alan Morgan on (0708) 25919 or the Romford police.

## Lots for sale!

Some ideas are so obvious that they never occur to most of us.

It takes somebody like rehearsal room owner and antique dealer Dave Style, of Hammersmith, to point it out.

The idea in question is auctions for band gear. David has already held two which have proved to be a great success, and is planning another one in April. The last one, held at the Garry Owen club in Hammersmith south west London, in February attracted over 600 people, and featured jugglers, fire-eaters and roller skaters as an added attraction!

“I was getting a lot of bands that use my rehearsal studio asking if I could buy or sell so and so,” said David. “So I thought: ‘Hold an auction!’ I was an antique dealer before and I thought it was an obvious thing, but nobody had done it before.”

The next auction will be at the Clarendon pub, Hammersmith Broadway, on April 16 at 7pm, and will have a range of secondhand amps, speakers, combos and instruments on sale, as well as some new items acquired from bankrupt businesses. Looks like it could be worth a visit.

London Music Auctions are contemplating an international division to organise equipment auctions in Common Market areas. Anyone interested

should contact David Style of London Music Auctions, 192 Castelnan, Barnes, London SW13.

## Pressure Shocks

Mention the word ‘Derby’ to yer average Joe Punter and ask him what it is famous for.

You will doubtless be met by a gormless gaze. At best the more intelligent punter might emit the words “errrr...Rolls Royce?”, or “horserace, ennit?” But the chances of you getting the reply “roots reggae” are about as good as those of Tooting and Mitcham United Reserves winning the FA cup.

But six-piece Derby band, the Pressure Shocks, are proving you don’t need the street credibility of Ladbroke Grove or Brixton to play good, imaginative reggae. Two jaded *IM* hacks were recently impressed by tapes of the band when they dropped into the Sin City studio in Nottingham where they had been recording their first album.

The band have been together for several years and are planning a nationwide tour with a brass section. They have played at the 100 Club in London’s Oxford Street several times, attracting good crowds.

The line-up is Errol Cowell, vocals, Beris Francis, bass and backing vocals, Robbie Williams, rhythm guitar, Peter Versey, lead guitar, Frank Walters, keyboards, Michael Howell, drums, and they have recently been gigging with sax player Vic Middleton.



This impressive display of Roland products adorned the window of Chappells in Bond Street throughout March.

# Dynamic clarity through the sound universe.

The warm timbre and wide range of Elkie Brooks' voice has subtleties which demand a microphone that can respond clearly and smoothly right through the sound spectrum.

The highest highs and lowest lows are picked up precisely by the Beyer Dynamic Soundstar microphone.

It's an all-purpose, unidirectional microphone with a universal ability. Whatever the concert hall, the size of the audience and the type of singer, it will project the individual sound without projecting other noises in the auditorium.

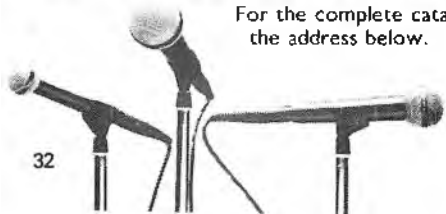
The Soundstar is also remarkably free of feedback problems, another result of dedicated Beyer microphone technology which has been around for nearly 50 years.

Like so many other top stars of today, the immense appeal of the Elkie Brooks style is fully complemented by the universal versatility and popularity of the Beyer Dynamic Soundstar microphone.

For the complete catalogue of Beyer products, send to the address below.

Circle 764 on Reader Service Card

**Beyer**   
**Dynamic**





# DYNACORD

## THE FACTS

### Description

### Uses

<b>DRS-78</b>	Digital Delay line. Used either rack mounted or free standing (flight case available). Perhaps the most sophisticated delay line available to the musician anywhere in the world.	Use for creative effects, echo reverberation, ADT etc. Providing hall reverb, ambience etc. Cancelling hall reverb. For high quality PA systems and as creative musicians tool.
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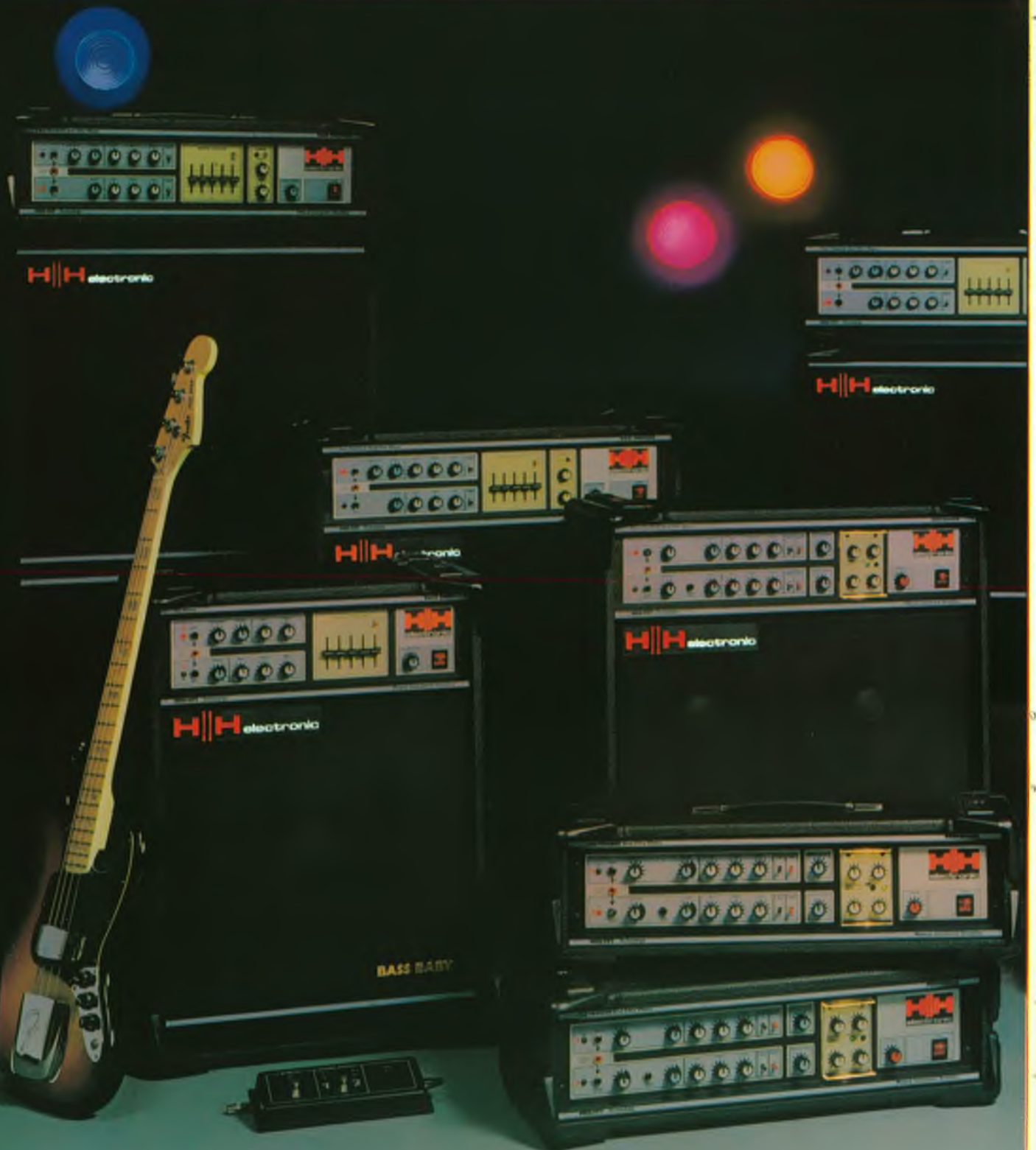
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# PHIL LYNOTT - LIZZY'S WILD ROVER



It never ceases to amaze me how the very mention of an interview with *International Musician* fills a would-be subject with a certain amount of wariness. I suppose it's somewhat ironic really that many rock journalists are criticised for readily pigeon-holing so many acts, and yet where this magazine is concerned musicians pigeon-hole IM.

Take Phil Lynott, for example. He leads one of the most exciting and original heavy rock bands in Britain. He is a talented songwriter, has a distinctive vocal style and, while admitting that he is no Stanley Clarke, is nevertheless a solid bass player. The man has considerable talent, yet the term "musician" is not one that he takes kindly to.

Being from a musicians' magazine, this could have posed problems. As Phil declared from the outset: "I'm not a musician". So what makes him so opposed to the term?

"I think it's a dirty word because there's a certain amount of snobbishness. There's a snobbish attitude around that because John McLaughlin can play very fast, technically complicated stuff, then this makes his music *better* than somebody who cannot play. It's a load of crap.

"Music is all down to the noise that you make. It doesn't matter if your fingers can go up and down a piece of wood 19 to the dozen. It's all about sound, and that is what music is to me.

"I just hate people who say, 'Oh yeah, but you wouldn't call him a musician, would you?' Someone like Stanley Clarke, or Jaco Pastorius, I admire greatly, when they play music. But those snobby musicians... you see it sometimes with string sections.

"String sections come in to play on a rock thing and you can see their attitude is, 'God, it'll pay the rent, but really we should be playing Beethoven.' I hate that. It's *all* music you know."

For someone who doesn't consider himself a musician, Phil admits that he has started taking a keen interest in his instrument. "Before that, it was just a means to an end, but I've always practiced very, very hard on the bass guitar. I always like to do at least two hours a day on the bass.

"Obviously, there'll be days when I go through learning scales and things or trying to get my fingers to do things that they couldn't do before — which is just pure physical training for your fingers. Scales and stuff are great, but most of the time I just like to play the instrument, and sometimes it plays me. I just end up playing what I know all the time."

At the moment Phil is using an Ibanez bass. He picked up several instruments while touring in Japan and found that the Ibanez "just blew away every other guitar that I played." He feels that it is *the* absolute guitar, having a good feel and a great sound.

For amplification he chops and changes a lot. Despite having a custom-built rig, it still didn't turn out right so he is inclined to go along with whatever's around at the time. "Some gear you hear sounds great to begin with, but after the first three gigs it fails and you never seem to get the same sound again."

As far as strings go, Mr Lynott is definitely a Rotosound man. He reckons that they are one of the best companies in the world and their products the most reliable. "Strings seem to come and go, but they always seem to come back to Rotosound." The only effects he allows himself is an MXR phaser, and he uses Nasty Cordless leads to be much freer on stage.

In common with many bass players he didn't begin his musical career on bass but as a vocalist. In fact, Thin Phil began by singing Bob Dylan songs at parties in his native Dublin. Then the band he was in would do a couple of gigs at the weekend, and during the week he would play the folk circuit.

It was from this circuit that he began writing poetry and first realised the importance of words. His early musical influences were Van Morrison and Jimi Hendrix, but it wasn't until the "progressive" era of rock music that Phil became a bass player.

"When I was a singer, music went through a funny period. You'd get all these long solos and you couldn't even dance to it because it was such an odd tempo. The band I was in was going through that phase too, so they said 'you'd better move before we throw you out.' But the bass player was very kind and he gave me a bass and the initial instruction.

"I thought it was a safe move and liked the idea of the bass because it connects the rhythm section and the melody section. I thought it was just the place to be because I listened more to the bottom end of records than I did to the top."

Thin Lizzy actually came about in 1970. They built up quite a reputation in their native Dublin and aroused the interest of Decca who wanted to sign them. This inevitably led to the big decision of coming over to London — a move which, according to Phil, Irish bands have to make if they want to succeed on their own terms.

"The thing in Ireland is like a spiral.



by David Lawrenson



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"The show bands will compromise completely and give the people what they want all the time. Very early on, Irish musicians are faced with the decision of commerciality or self-expression. If you stick to self-expression, then you stand to succeed, but you have to make the decision to leave home, and go to where it's all happening — which is London.

"English bands don't have to do that, they can go home, have their tea and do a gig. It's like the guy in *Quadrophenia*, Phil Daniels, he's still living with his mother. Cooks his breakfast, gets his dinner before a gig, it's all very sweet. No such fate with an Irish band.

"I think that's what makes Irish bands so angry, so determined, like Bob Geldof. They know exactly what they've sacrificed."

So in 1972 Phil came over to London with Brian Downey and Eric Bell to record a couple of albums for Decca. In fact they did come up with a hit during this period. "Whisky In The Jar" made the charts, but presented the band with a bit of an identity crisis.

"Originally a tongue-in-cheek rock version of an old standard, it was destined for a B side until Decca realized its commercial potential. The money from the single enabled the band to survive and buy new equipment, but there were still people who expected them to play things like, 'It's a Long Way To Tipperary'."

A lot of hard work was called for to get the band established and the album *Vagabonds Of The Western World* was a good start. They gigged all over the country and soon established themselves as a good live act, but eventually Eric Bell left. His leaving led to the introduction of the characteristic Lizzy dual guitar sound.

Two guitarists, Scott Gotham and Brian Robertson, popped up around the time the band were looking for a replacement and both were hired. Phil explained:

"We'd done so many overdubs in the studio as a three-piece that I thought it would be good to increase the size of the band.

"There were a couple of things like if a lead guitarist decided to leave we could always go back to being a three-piece and also we could do a lot more with another guitarist. We could play harmonies, counterpoint, and could vary the sound. Also with a three-piece, if someone is taking a solo the rhythm section has to play very tight underneath that. I even see that happen with the Police. I mean, for all the echoes and everything there's only so many things you can do as a three-piece.

"I also wanted two lead guitars, not a rhythm, and a lead guitarist is the hardest thing to tame because you're bound to get clashes. By this time, anyway, I'd learned how to play bass and things were better with two guitars because I could leave more space."

By the time this line-up had been fully established, they had changed record companies and gone over to Phonogram. By the time of their second album with Phonogram, *Fighting*, the boys were still building on their reputation as a hard gigging band, but the real breakthrough eluded them.

The single, "The Boys Are Back In Town", changed all that. It had all the ingredients for a smash: good lyrics, catchy chorus and the now familiar Thin Lizzy twin guitar sound. "I think every gang all over the world adopted that song as their tune," said Phil, "particularly in America with the GI's coming home from Vietnam and everything. It was a special song for me, because it meant so much to so many people."

From then on, the hit albums and singles have occurred with reassuring regularity. What hasn't been so regular, however, is the line-up of the band, and at various times they have been forced to go out as a three-piece. Brian Robertson has been the most familiar face in the second lead guitar position, but others have included the ubiquitous Gary Moore and the rather more unlikely Midge Ure.

Just recently Lizzy enrolled a new member, Snowy White, who will be on their latest album and take to the road with the band shortly. There can be no shortage of candidates for a gig with Lizzy, so how do they go about choosing — is it all down to a long line outside the audition hall?

"No, what happens basically is that musicians are always checking out other musicians. I remember going to Madison Square Gardens to see Pink Floyd and seeing this guy who looked like Danny Kirwan playing guitar with Dave Gilmore. Their playing really blew me away that night, and about a year later I met the guy who's name was Snowy White. In fact I walked straight past him because I didn't recognize him at first.

"Anyway, his name sort of lodged in my head and when we were looking for a guitarist, he happened to be playing next door on a session with Cliff Richard. We asked him round for a blow and things started happening. He had a commitment to the Floyd for the "Wall" gigs, so we got someone in temporarily, and Snowy just jumped into the deep end after that.

"I think someone said about him that he plays more like Peter Green than Peter Green. I think he's going to be a great asset to the band — if we can hold onto him long enough."

The next couple of months are likely to be busy ones for Phil and the lads. Apart from a new Lizzy album and extensive gigs worldwide, Phil is also due to release his own album, aptly titled *Solo In Soho*.

The inspiration for this venture stemmed mainly from a surplus of songs, that and the opportunity to work with different musicians and different instruments: "The thing with a Lizzy album is that I'm part of a band, everyone has a say on arrangements, the sound etc, and obviously it's far more aggressive because there are just four of us.

"On my solo album I was totally in control and used different instruments other than two guitars, like synths. I also went for different types of music other than rock — using string arrangements for example."

Phil co-produced the album at Tony Visconti's Good Earth Studio, with one of Tony's proteges — Kit Woolven. "I've sat with so many good producers and feel that my ears are good and Kit has been with Tony so long that together we can make a pretty good team."

And as if all the solo projects and Lizzy outings weren't enough, Phil was also in line for Paula Yates' (of Record Mirror) Best Filled Trousers '79 award. Well, there's nothing like spreading your talents.

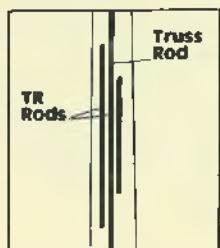




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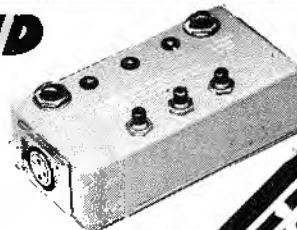
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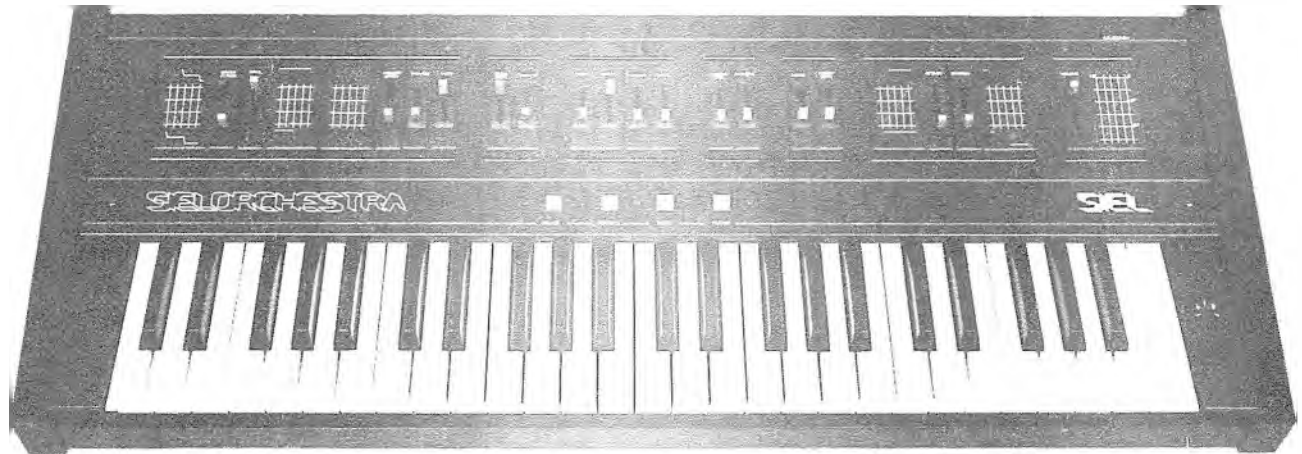
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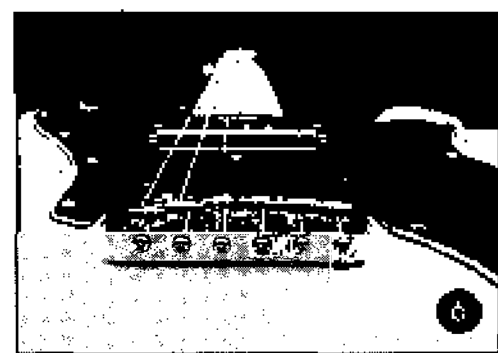
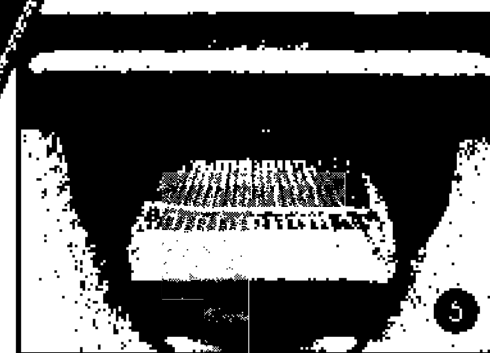
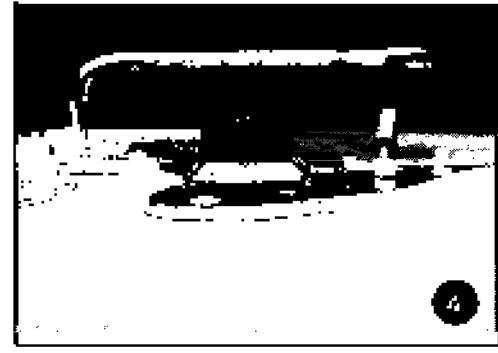
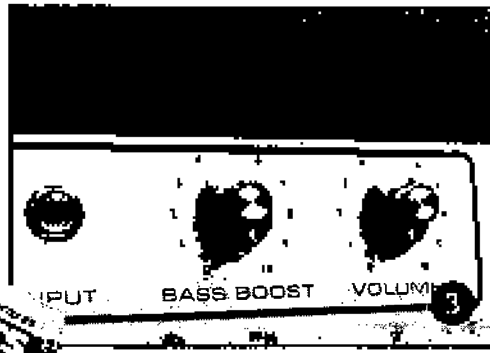
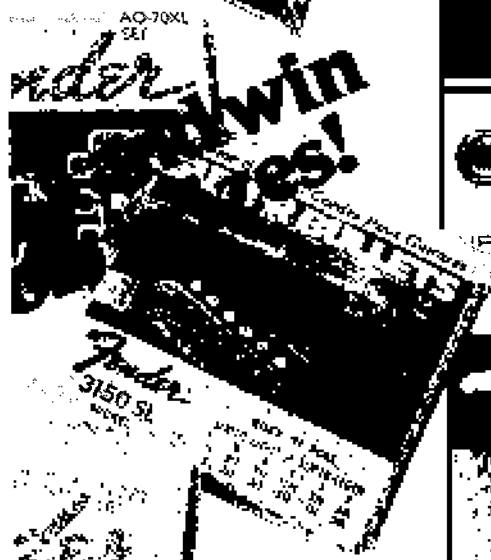
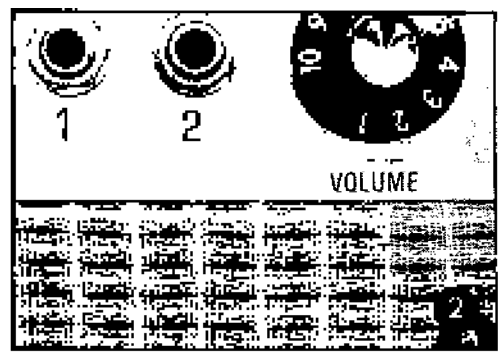
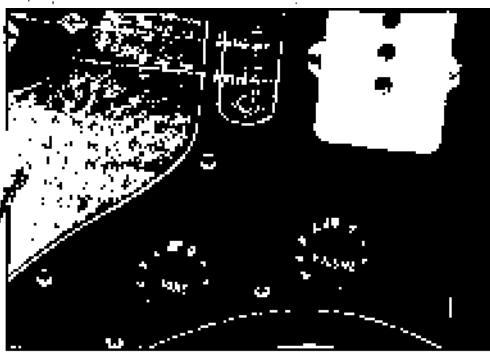
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## B.C. RICH Eight-String Bass £1003 inc. VAT

The BC Rich company are relative newcomers to the solid body electric guitar market, although they have been producing top quality acoustics for quite some time. In the early Seventies they began producing unusually shaped hand-built solids, and have rapidly gained acceptance as a leading manufacturer in a similar category to their West Coast counterparts, Alembic.

On a visit to their factory (see the full story on page 48) I expressed a wish to review one of their latest line, the "Rich Bich" eight-string bass. They suggested that I should take it with me on the second half of the Kinks' tour, right back across the continent to New York, allowing me to subject it to possibly the most str-

ingent and searching road test, of any instrument in these pages to date.

When I first tried it at a Kinks' soundcheck in Tucson Arizona, I wasn't prepared for the outcome. I had finished the rehearsal with amp, PA and foldback levels all set for the Fender Mustang I use. Using the same guitar lead I idly plugged in the BC Rich, and after turning the volume pots of the regular passive circuitry full up, casually picked the bottom two octave open E strings, and have never been quite the same since!

No, but seriously, the resultant sound reverberating around the then empty 10,000-seater arena, being pushed out through 30,000 watts of arguably the world's finest concert sound system, namely Showco, audibly resembled the fullness and richness of the entire bottom end of a symphony orchestra. The hard-bitten "seen it all before" Showco crew were visibly stunned by the breadth and potency of the sound, but were open mouthed with awe when I flicked in the open circuitry and started playing a simple, low, chugging riff. With the entire sound system acting as a giant bass rig, and Mick Avory's drums pounding underneath, it started sounding like a cross between the Who and AC/DC in full flight.

The most controversial aspect of the BC Rich range generally is the distinctive shapes of all their models. They are all slightly bizarre or weird in appearance and the Rich Bich is no exception. With this design, especially, I feel it's a case of either loving or hating this admittedly flamboyant, almost "over the top", typically-American product. As usual the bass version of the shape is far more attractive than the guitar counterpart, due to elongation of the design. The long, sharp, curved horns remind me of the Ampeg fretless bass that appeared in the middle Sixties, and has since disappeared. Apart from the shape, the most distinctive features of this product are the eight-string concept and the location of course. The octave strings

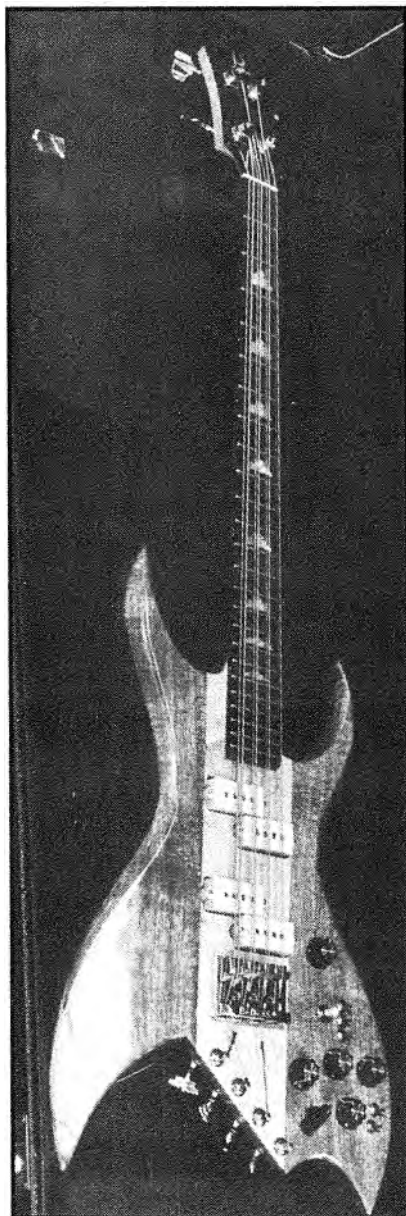
The four conventional strings are doubled one octave

above, in the same manner as the bottom two strings of a 12-string guitar. The larger "kinked" Grover machines for normal bass strings being located each side of the head as usual, and the smaller four, octave string machines, behind the bridge on a slant at the tail of the guitar.

Now, apart from giving the instrument a very arresting, different look, the idea is practically sound, as it makes tuning far easier to visually correlate. A big asset for live work of course. The octave strings are anchored in small holes behind the head, and the nut of the instrument becomes their bridge. These strings then pass over and locate in smaller grooves on the conventional bridge saddles which, in effect, becomes their nut pieces. They then pass through small holes in the tailpiece, next to the corresponding larger hole through which the lower octave string partner is anchored, and down to their individual machines.

Once I'd tuned the instrument to my satisfaction in California, I found that each time I took it out of its case every night, over a period of four weeks, and three thousand miles total travel across to New York, I rarely had to make even the finest adjustments to the tuning. I've often wondered why this reverse tuning peg replacement idea hadn't been used, on solids at any rate, before. In this instance, apart from the visual tuning advantages when using the instrument as a conventional four string bass, the four unused machines at the tail allow a normal, attractive uncluttered head design, and machine arrangement to be presented to the musician, and an audience for that matter. It's a tidy way of offering two, and in theory three instruments in one, as the unlikely use of the four higher octave strings only, could arguably provide a sort of four string electric tenor guitar.

The hole through which the upper octave strings pass in the head should, I feel, be lined with metal inserts. Although the hard maple used for the one piece head, neck and central body is extremely durable, the ball end of the string





would, I'm sure, eventually wear the wooden shoulder off its anchor to some extent, and metal inserts similarly to the Fender Mustang rear body string anchor concept, should be employed.

All eight-string Biches come with a medium scale neck, a sensible decision in my view, as the extra tension and stress of the extra four strings would prove a bit too much for a longer scale wooden neck, as delightfully slim as this one, over a long period. As each instrument is individually hand-built, every one is slightly different in terms of both appearance and feel. The one I had in my possession in the USA last year had a very light coloured, plain grained, maple neck/central body, and deeply contrasting, dark-coloured brown mahogany side body pieces. I have since bought one in England, and the contrast in the wood colourings is far less marked.

The piece of maple for the neck is fairly dark, containing numerous knots in the grain. This presents a beautifully ornate natural pattern on the back of the neck, but I'm not too sure about this feature in relation to the warp or twist factor of a piece of wood under the sort of stress encountered by a bass guitar neck. The basic setup of the instruments were obviously slightly different, and, of course, adjustable to my own technique.

A couple of non-adjustable differences disturbed me slightly. The string spacings between the E and A octave pairs was quite appreciably wider on my own bass than the previous instrument. I know BC Rich would provide alternative nut pieces and bridge saddles at no extra cost, but the inconvenience of correspondence and parts shipment time, could easily be cut out by standardising this feature. The wider octave spacings on my bass make it slightly harder for my fingertip to produce clean clear fretted notes from both strings than on the other model.

The placement of the Badass bridge in relation to the fingerboard, on my bass, is slightly puzzling. The strings do not pass over their saddles

in a straight line from the anchor holes, but kink slightly to the right, to bring them in line with fingerboard. This suggests that the bridge has been placed too far to the left on the hopefully perfectly symmetrical, parallel sided piece of wood, used for the neck/central body, for the strings to line up properly, but careful scrutiny reveals that in fact it is placed slightly right of centre if anything. Now I'm no craftsman, or engineer, but to me this suggests that something is wrong somewhere, and again, this wasn't the case on the previous model. On a product of this price and reputation, I feel a discrepancy or inconsistency of this magnitude is inexcusable and surprising, after the impression the visit to the factory made on me.

In every other way, though, this instrument is an absolute delight to play and own. It's comfortable, light and well-balanced, and the combination of the specially wound, high-output DiMarzio pickups, and the extremely comprehensive active tone circuitry, produce sounds of almost infinite variation. These range from beautiful melodic delicacy, to massive, wide frequency ranging dangerous power. The craftsmanship and finish is superb apart from the bridge, and the shape is purely a matter of taste, of course. Obviously, I like it, otherwise I wouldn't have bought one, and I haven't forked out real money for an instrument since 1964 — that probably gives you the most accurate assessment of my feelings about the guitar.

The tone circuitry and controls layout is perhaps a bit involved and fiddly but once sussed is easy to operate, and select pretty well every option any bass player could desire. It's expensive, but the best always is, and for the money BC Rich will carry out any modification or customisation required, such as a stereo facility, or balanced line Cannon output socket for studio work. A lifetime guarantee of the complete instrument is also provided for everything except accidental damage.

Before we go any further I suppose the main point of discussion surrounding this

review, is "Why an eight-string bass?" and "What relevance does it have to bass playing, and popular music generally?" My first reaction to that is "Why not?" while at the same time agreeing with some sceptics that its use is far more specialised and therefore limited within the confines of the vast majority of musical line-ups.

The fact that this particular instrument can be used as a conventional four-string bass gives it added credibility — in terms of not having to fork out a large sum of money for something you can rarely use. But, until you've experienced for yourself the sound and power that an eight-string bass of this quality emits, you won't fully understand its potential.

When used this way of course, it can easily become an overdominant monster within any instrumental lineup, and extra direction and sensible discipline has to be exercised to use its potential properly. At its fullest, most powerful capability, in terms of huge frequency range and volume output, its most obvious use is in a basic three piece Heavy Metal line up, for want of a better phrase — be it guitar or keyboards, 8-string bass and drums. Many of you have probably witnessed Greg Lake with ELP, Lemmy with Motorhead, and inevitably John Entwistle with the Who use varying makes of this instrument within this format, to great effect.

The octave strings give the effect of bass and a guitar riffing perfectly together, filling out the overall sound to gargantuan proportions. Even within this "full out" rock format it has to be used with care as it's easy to completely swamp everything else. Indeed, I understand from the Who's crew chief Bob Pridden that Peter Townshend prefers to play keyboards when John uses his Alembic eight-string on "Trick of the Light" when performed on stage. Say no more!

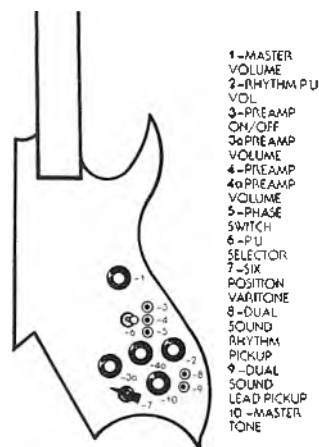
On a much smaller scale, and with many varied forms of rock it still can have wide relevance in my experience. I'm not suggesting it will ever take the place of the four-string electric bass, merely expand

the bass player's horizons in terms of his role within any musical group. For instance, I would have loved to have used this instrument in my days of with Argent on the more classical-influenced pieces, where some of the delicate high melodic counterpoint phrases I was required to play on my Fender Precision would have been greatly enhanced in both sound and effect by the almost phased-jangle produced by a string vibrating "almost exactly" one octave higher on each note.

Since returning to England I have tried the instrument within a more funky rock format, and apart from the guitar doubling bass, riffing in unison effect, which sounded great on heavily dampened R&B or soul, through jazz/rock to disco bass lines, the sound of the lower end of a Hohner Clavinet was quite convincingly duplicated by the extremely comprehensive tone circuitry. To those of you who, like me, have often felt slightly intimidated by the excellent distinctive sound of this keyboard on low funky bass lines, will understand my inner elation at discovering a very similar sound from this eight-string.

From the moment I first tried it I knew I just had to own one, and when this company introduces the cheaper bolt-on-neck version of this eight-string, I'm sure many other bassists will follow suit. Ideally, I suppose, a double neck four-string, and eight-string would be the ultimate working tool, which B.C. Rich can provide to order — but of course the cost would be prohibitive to most of us.

Jim Rodford



# Guitarcheck

## MARTIN M.38 £800 approx. inc.VAT.

I am pleased to be able to review a *new* Martin acoustic, or to be more accurate, *two* new models, as there is also a similar guitar called M.36. I am also pleased to announce that it is a good one! Martin have had their share of troubles in recent years, including overwhelming demand for their instruments, and some labour difficulties. Standards have not always been as consistent as Martin, or their customers, would have liked. Many new instruments have been a credit to Martin's long-standing reputation, but regrettably, a few have not. From the evidence of this M.38, there seems to have been a general tightening up, and a return to older standards. I hope this applies to all their instruments, and if it does, I wish Martin every success for the future.

There is an interesting story behind this new model. It may not be the whole story, but it is worth telling. Several years ago I had the pleasure of meeting David Bromberg, while he was in London. His favourite guitar at the time was an old Martin *arch-top* guitar which had been converted to a flat-top with a pin bridge. I believe the work was done by an excellent craftsman in New York called Matty Umanoff. (I hope he will forgive me, if I have mis-spelled his name) I believe the guitar was originally a model F7, although I am relying on memory for this, as I made no record of it at the time. However, I was impressed with both the sound and the shape of the guitar and David kindly allowed me to trace round the back onto a sheet of card. I also looked inside the guitar with a small mirror, and I believe the soundboard bracing was very similar to 1930's-1940's small pin-bridge Martins with "scalloped" struts. I thought it would be nice to make such a guitar one day, but guitar makers, like many other craftsmen, have to spend most of their time making what their customers ask for. The roll of card was put away with other plans and I never did make the guitar. A wrecked Martin OM 18

"Orchestra Model" came to me for restoration, sounding beautiful, but in an advanced state of decay. I made it work properly again, and repaired it until it looked like a well cared-for old guitar. In return for charging a reasonable fee for a quite unreasonable amount of work, I took detailed plans of the O.M.

Considering what had been done to it in the past, the guitar had survived pretty well: it was obviously a tough little guitar as well as sweet and sensitive one to play. The Martin O.M. series had long been out of production, and very people in England had seen an old one, or even heard of them. I made a few small changes to the design, with the benefit of 40 years of hindsight, and produced a small number of similar instruments for musicians who wanted medium sized steel-string guitars which would be loud, sensitive, and stable. As far as I know, all the owners are very happy with their instruments and one or two have even placed orders for a second one. I suppose that indicates satisfaction. It is very difficult to make any major improvements on this particular O.M. design; it was nearly perfect to start with, and I notice that at least one specialist American maker appears to have come to the same conclusions. This may sound like an advertisement for bespoke guitar makers, but it is not really. To produce worthwhile results, these little 'O.M.' type guitars take about twice as long to make as a big jumbo guitar of similar performance. Making them is an artistically and spiritually rewarding activity, but even at underpaid craftsman's rates they are also very expensive.

O.M. Guitars were made around 1930 to 1933 and appear to have been the first flat-top Martins with a 14-fret neck. They were generally similar to the 12-fret type 000 models made before this period, and the 14-fret type 000 models made after this period. The major differences seem to have been that most O.M. guitars had geared *Banjo* pegs and (more significantly

to this story,) they had a 25.4 inch scale length instead of the 24.9 scale common to most O's, OO's and 000's. In other words, they were only made for a short time, and they were fairly small guitars, with the longer scale length now used on the much larger Dreadnought models, (D18, D28, etc.). The longer scale length will cause the same gauge of string to be at a higher tension when tuned to the same pitch. Even such a small difference in length makes a surprising difference to the feel and sound character of the instrument. Light strings feel more solid when flat-picking and extra-light strings give a bright, singing tone without feeling flabby.

This new model M38 appears to combine the longer 25.4 scale length, with a body shape and construction very similar to the old flat-top converted F-series Martin which David Bromberg showed me some years ago. It is about one inch wider than the O.M. and '000 guitars across the body, but similar in appearance and styling, and about the same body depth. The body dimensions correspond closely to the specifications of the F.7 arch-top listed in Mike Longworth's book on Martin Guitars (to which I am indebted for the dates of production given above.) Although the M.38 would appear to be something of a hybrid, it is none the worse for it, and it is a valuable addition to the Martin range. You can play it like a big guitar, but it is easier to handle, takes up less space and is less bass-heavy than the D.18, D.28, D.35 series. It is optimised for use with medium to *extra*-light strings (rather than heavy to light gauges,) and you should not try to use anything heavier than American medium gauge strings. (13 to 58.) The internal construction involves some scalloping or paring away of the main soundboard bracing. Although it has been said in the past that this design feature was really intended for gut or nylon strung guitars Martin and some other makers are now applying it to



some of their production steel string instruments, generally with the warning not to go above medium gauge strings. Usually, such guitars are more sensitive than standard models, and many people find that American *light* strings are quite loud enough.

Incidentally, many of the older, small bodied Martins were intended for gut strings, even though they may have pin bridges and narrow metal machine head rollers. Some people do put steel strings on them, but they should be Extra-Light strings and it is still a risky thing to do. Unfortunately, little old Martins are easier to sell for high prices, if they are fitted with steel strings rather than gut or nylon ones, and they tend to be offered for sale in this way. If you have an antique Martin which you already use with steel strings, then one of the better choices would be Handcraft 'Spanish'. Don't let the name worry you, they are polished, silver plated, bronze wound, steel strings, in a very light gauge. For a softer sound or fragile instruments there is also a silk-and-steel set, called 'Chopin'.

The new M.36 and M.38, will certainly accept these strings, but they will also work happily with almost any good quality light acoustic guitar strings, such as Martin, Guild D'Addario, Darco, or Handcraft "Special Light". Do *not* use Handcraft medium: it is a very heavy 'medium' and does not correspond with the usual American naming of gauges. It would be better described as "Medium/Heavy". It is a useful gauge, but too much for guitars with shaved struts.

38 falls somewhere between 28 and 45, and that indicates roughly what you get with this guitar: ebony fingerboard, rosewood body and bridge, lots of black and white binding everywhere and some abalone inlay around the soundhole. The soundboard is finished in a Pumpkin Pine colour which does look reasonably like old varnished soundboard. It seems to be one of the slightly pink Canadian

woods, rather than European spruce. The rosewood body is finished with clear gloss lacquer and the neck is finished in a transparent, medium brown semi-gloss. Fingerboard, body, headstock and heel are bound with alternating strips of black and white plastic. The fingerboard is a nice straight-grained bit of ebony, neatly fretted with the usual Martin high, narrow frets and with small pearl position dots, there are matching very small black dots in the white binding on the edge of the fingerboard.

The overall sound with the medium-to-light strings supplied, is well balanced, fluid on single string solos, and tight on chord playing. The bass could be a bit rounder, but it is a brand new guitar, and it has already improved in this respect with a few weeks occasional playing. I would prefer the action at the nut just a shade lower, but some people would prefer it, just as it is. Overall the action is just right for the type of strings fitted and the intonation, compared at the 12th fret, is as near perfect as possible for this kind of fixed bridge.

#### Conclusion

It is not often we see a really new model of Martin steel string guitar. This one

looks and sounds like a cross between an 000 28 and the ultimate, de-luxe, vintage, small Harmony Sovereign. I think the most relevant conclusion I can make, is to tell you that I have not seriously considered stocking new Martins in my shop for the last seven or eight years, but I was happy to buy this one. I look forward to seeing more instruments of the same quality. I shall continue making the little O.M.-type instruments from time to time, because I enjoy doing it, and as a craftsman, I am of course convinced that a good handmade guitar has elements of subtlety and suitability to the needs of the player which cannot be obtained from a factory-made guitar, however good. I *could* make a guitar just like the M.38, but I don't intend to. If I did, it would cost you twice as much as Martin's price. On this basis of comparison, I believe that around £800 for an M38 guitar is a very reasonable price. My congratulations to the lucky person who bought an M.38 in the West End a few months ago, incorrectly labelled at a 'sale' price. There aren't any more like that. Prices will vary a little, but typical advertised prices for a M.37 in February '80 were around £750 to £800.

Stephen Delft

#### Instrument Martin M.38

Serial No: 412805

Price about £800 inc VAT (with case)

Scale length: 644 mm

String spacing at bridge: 54 mm

String spacing at nut: 37 mm

Fingerboard-width at nut: 43 mm

Depth of neck at fret 1: 22 mm

Depth of neck at fret 10: 25.5 mm

Action as supplied: 2.2 mm Treble/2.5 mm Bass

Lowest recommended action under our standard conditions: 1.8 mm Treble/2.5 mm Bass

20 Frets on fingerboard

Body joins at fret: 14

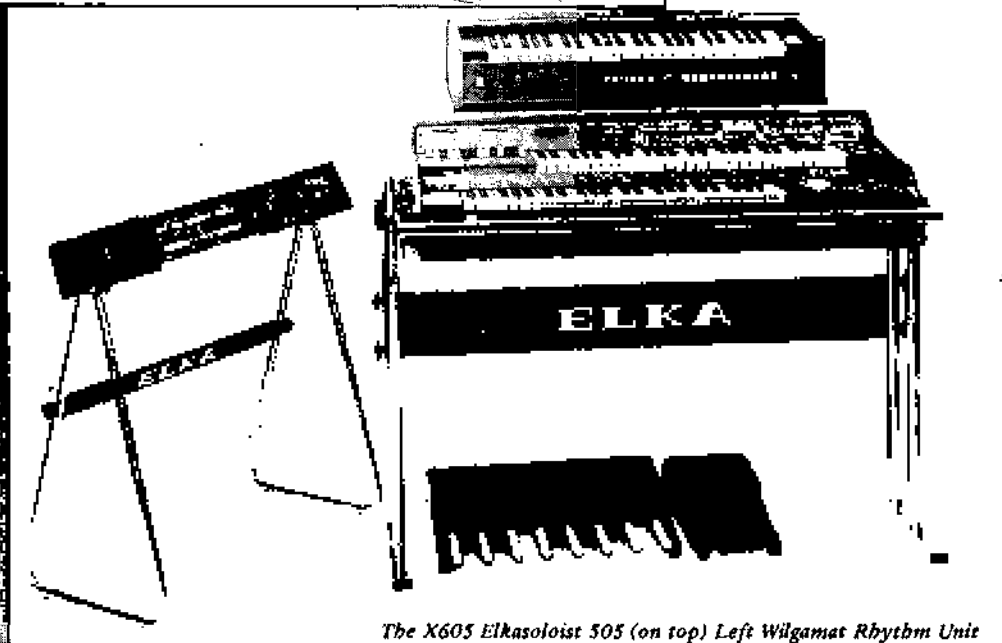
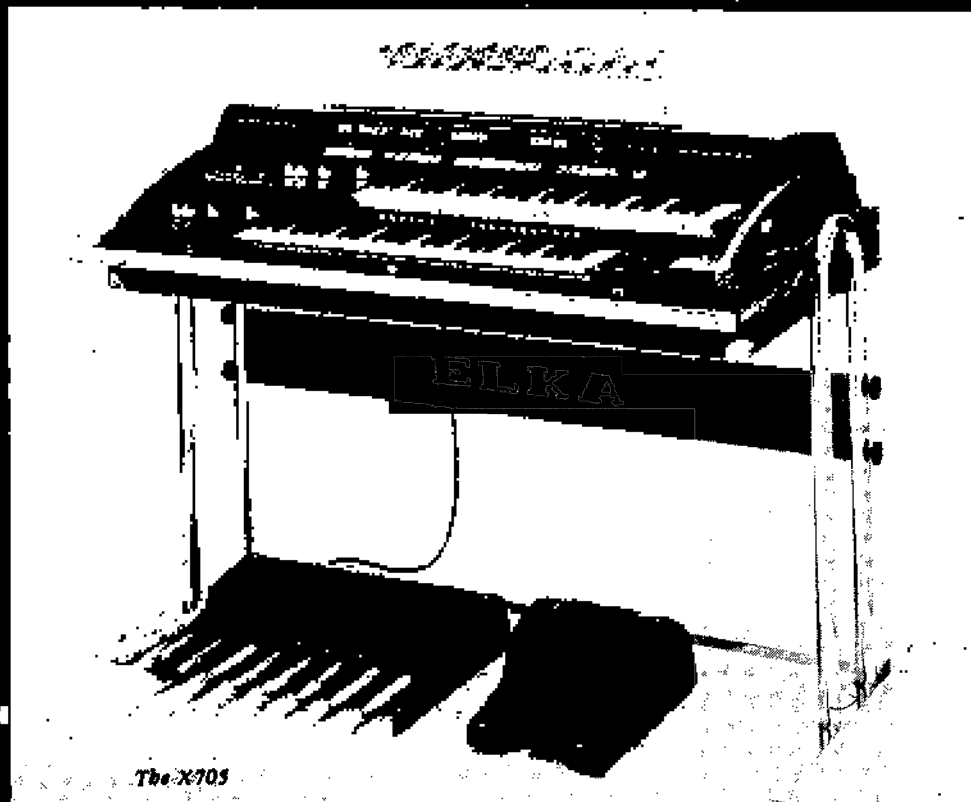
Heel starts at/around frets: 11-12

Typical body depth at edge: 100 mm





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# Synthcheck

Octave's Cat synthesizer has been very well engineered. When the instrument arrived at my studio for review it arrived minus any technical notes (and a mains plug!) but I still found it a very simple instrument to come to terms with. The overall layout is based on the use of sliders, slide switches and rotary pots. Colour coding and visual signs (rather than words) make operation very simple and quick.

**Color Coding:** White sliders control an audio signal level. Grey sliders control 'transient generator' (more on this later).

I find many similarities to my beloved Odyssey in the Cat, e.g. the grouping of VCO, VCF and VCA modules is from left to right to visually correspond with the signal flow, where possible visual signals to indicate functions are used rather than words and size and shape are pretty close too. The Cat's patching system comprises a system of slide switches that select the source of modulation, with rotaries located beneath each switch that adjust the depth of modulation.

**Pitch control:** situated bottom left moves everything up or down approximately one octave. When the slider is centred in the '0' position there is a small area in which there is no pitch change.

**Octave switch:** situated next to the pitch control moves everything up or down by exactly two octaves.

**Glide:** situated next to octave switch has range described between minimum and maximum. There is an optional on/off footswitch that plugs in the rear of the unit. The glide on the Cat is designed so that even if the note is released the glide will complete its function. Approximate glide time is two seconds per octave.

**LFO frequency:** completes the bottom left hand corner. This LFO frequency slider determines the repetition rate of the LFO.

**Sample and Hold:** situated on the bottom of the Cat next panel along from the LFO frequency.

**AR and ADSR:** transient generators are situated top left hand corner. Perform the usual envelope functions, but the transient triggering on the Cat is designed so that the retrigger of the ADSR occurs on any key

depression — even if more than one note is held down. This promotes quite a fast keyboard action.

**Mono/Poly keyboard control:** situated in the panel above the sample and hold. In the "mono" mode VCO1 will play the lowest note depressed. In the "poly" mode it will play the highest note depressed, therefore since VCO2 will always play the lowest note they will assign themselves a note each giving a two-notes at a time feature.

**VCO1: choice of waveforms are sub-octave square, sawtooth, triangle and variable width pulse. The tuning range is approximately 8½ octaves in the coarse position and ½ octave fine tuning.**

**VCO2: choice of waveforms are sub-octave square, square and sawtooth. Tuning range ap-**

proximately three octaves.

**Filter cutoff and resonance:** sliders marked FC and Q respectively.

Dimensions of the Cat are: width 24", height 6", depth 19¾" and weight is 23 lb.

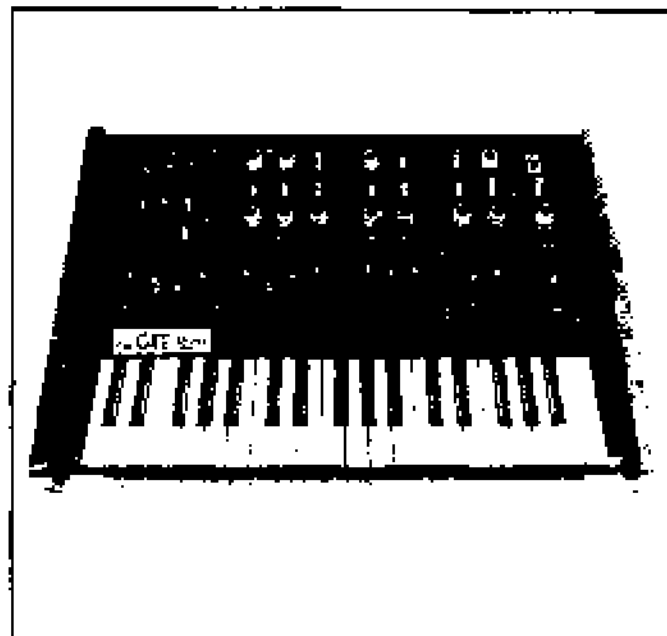
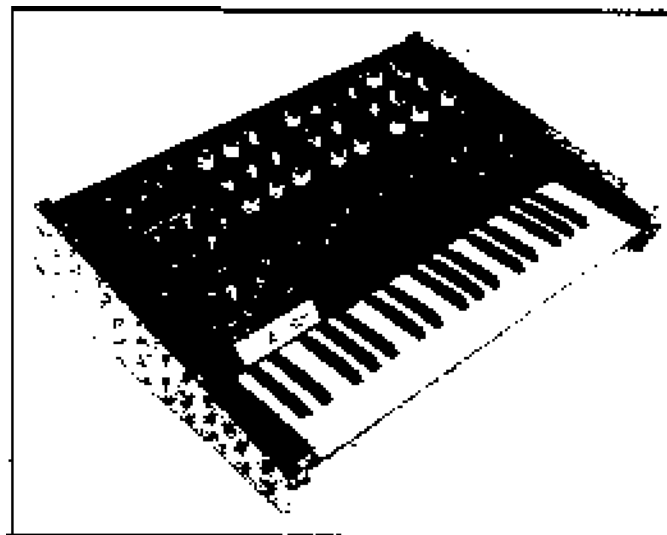
Keyboard is 37-note with gold-plated buss bars and key contacts.

To sum up the Cat, I think it is an attractive-looking instrument, very well engineered, sturdy, simplicity itself to operate yet with a variety of features that make it a good instrument for the professional musician.

It is nice, in these days of synthesizer "saturation", to come across an instrument which is unpretentious, free of useless gimmicks and made in the West. Price, I think, is very reasonable.

Mike Moran

**OCTAVE  
Cat  
£792.00  
inc. VAT**



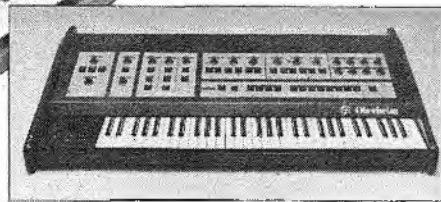
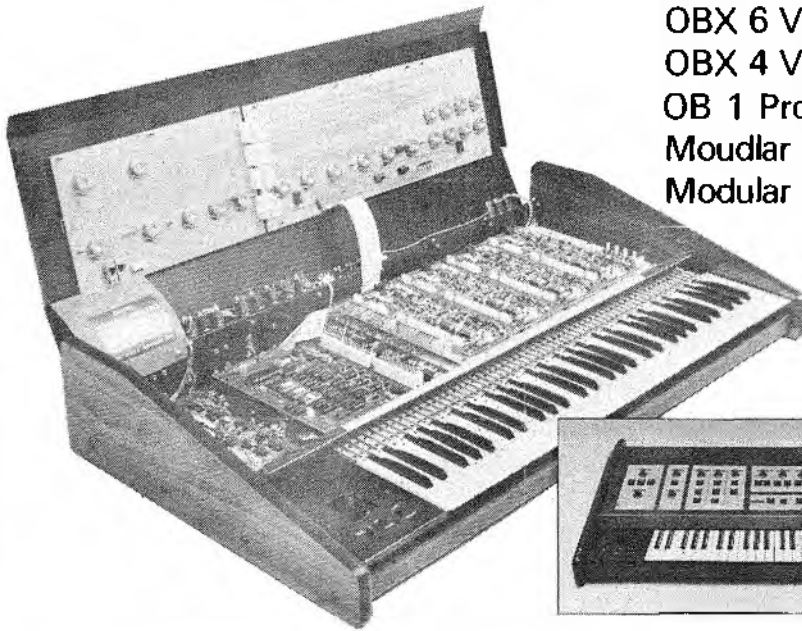


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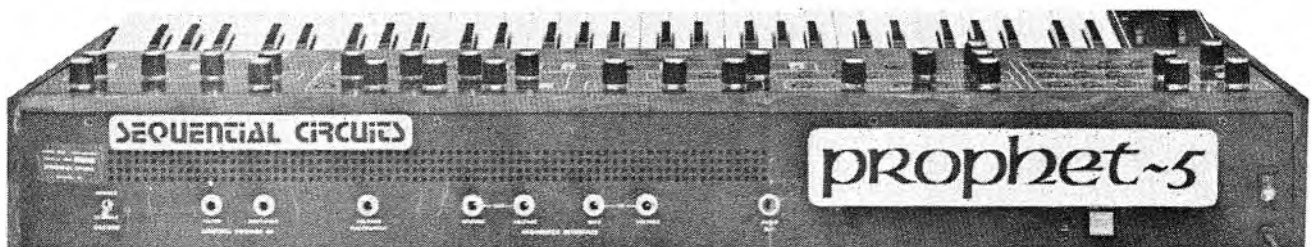
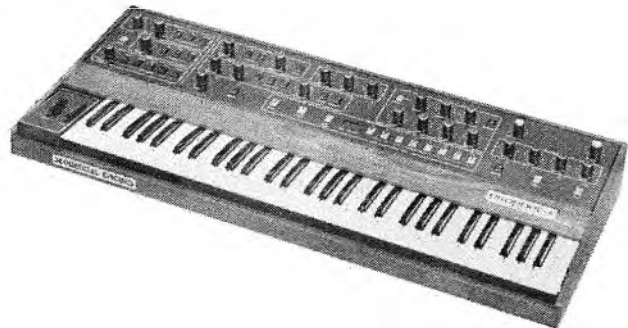
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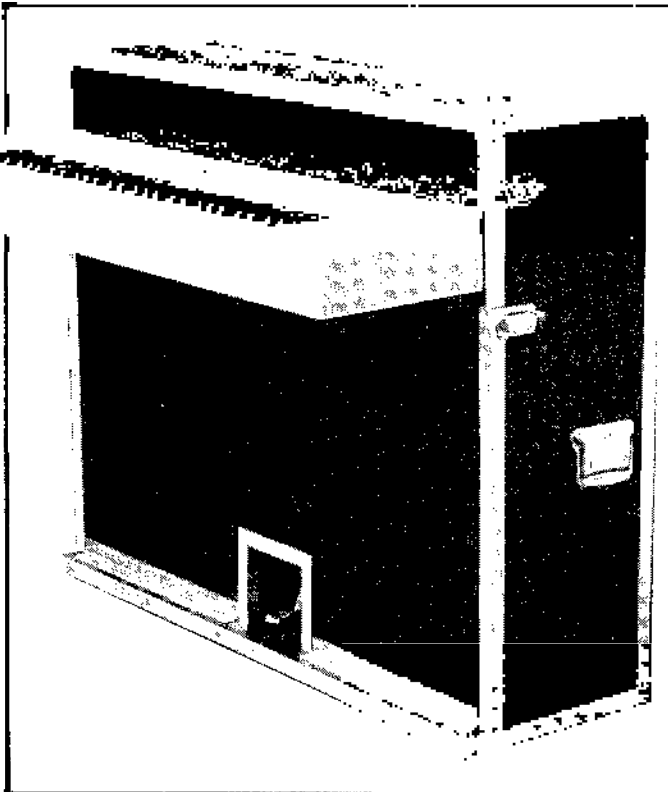


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# Keyboardcheck

## HELPISTILL ROADMASTER £1995 inc. VAT



To the majority of us who cut our musical teeth on acoustic pianos, nothing was quite so frustrating as having a good instrument on stage and knowing that the audience were either not hearing it at all or receiving some distorted, semi-audible version of the true sound. Not only that but not being equipped with volume controls we could hardly compete with guitar players (or our acoustic brethren, the drummer) in the realms of level or quality of sound. Electric pianos, clavinetts and synthesizers all played their part in restoring battered morale (and blood-stained hands), and for a couple of years I for one tended to ignore the acoustic piano as I revelled in my new found power.

It is a plain fact though, that the Signor Cristoforis 18th Century invention gives us a range of expression and an adaptability to every conceivable style of music that is in any other keyboard instrument, and, thankfully, piano players of the world united in their demand for ways of being heard properly.

Simply sticking mikes inside a piano and feeding them through the PA does not work too well. Contact mikes made things slightly better, but again

sound quality was poor. The biggest step forward came with the introduction of the piano pickup, the Countryman and the Helpinstill pickup improved quality and undistorted level appreciably.

I remember the excitement with which I approached the Yamaha Electric Grand only to be somewhat disappointed because of the instability of the tuning, particularly on the thickly wound bass strings. Still, I thought then that it would only be a matter of time before all such problems were ironed out and I must admit I thought it would be Yamaha who would do it.

Quote: "I'm Charlie Helpinstill and I build pianos. I also play them professionally so I know how they should sound and how they should feel." That was from the handout of the Helpinstill RoadMaster, and Charlie speaks the truth.

The RoadMaster is a great instrument, and much as I admired the Helpinstill Portable Grand and the new Yamaha Electric Grand, I think the RoadMaster beats them all. It is a 64-note piano with dual stringing and the built in sensors reproduce every note evenly and truthfully. The action is as per any acoustic piano and the keyboard itself feels right. Tun-

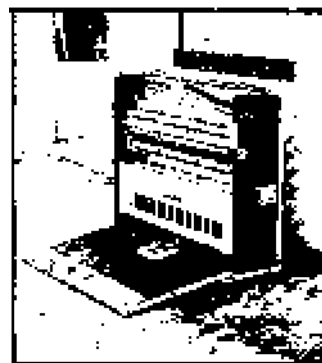
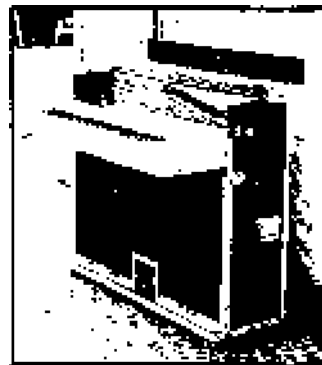
ing would appear to be particularly stable — we moved the instrument out of the warm store onto the street, and we also opened, closed and generally subjected it to a good going over. Helpinstill claim tuning stability is guaranteed by the use of the "14 lamination pin-block." But whatever the reason for stability, it is a very vital element in designing any portable instrument.

Portable is exactly what it is, weighing just over 200lb the RoadMaster sets up fast and folds up neatly into its own flight case of very durable formica over plywood with alloy extrusions and heavy steel corners. Its dimensions are: length, 43"; depth, 12 1/2" (38ins with keyboard extended); and height, 38" including the integral castors. Just think, its portable enough to be dumped into your hotel room on tour!

It is quite loud acoustically — about the same as a small upright — so you don't need to amplify it for practicing or low-level rehearsals. Output is one jack-socket on the left hand side of the keyboard.

When you think of its portability, cleanly reproduced sound and "real" piano feel, the Helpinstill RoadMaster is a great buy.

Mike Moran



# Soundcheck

## CARLSBRO S800 Power Amp. £465.29 inc.VAT.

Carlsbro's new product — S800 power amplifier is an advanced design, produced to a professional specification with the following principles and features in mind: a very compact size but still big enough to fit a 19" rack mounting and capable of delivering optimum performance regardless of the load type. It has an advanced technical specification with versatile input circuits and an output level indication built in as standard, looks robust and reliable and gives a clean natural sound.

The situation of the musical instrument/audio market is extremely saturated and any newly launched products such as the S800 must incorporate really advanced technical features in order to find a niche, and thus attract both musicians and audio engineers! So what are these attractive technical features? Well, a full system protection including true safe operating area VI limiting circuit protection, back EMF protection and high frequency burnout elimination. Then there is an efficient and modern power amplifier stage with epitaxial plastic power driver transistors followed by Emmmitter ring diffused power transistors (SOAR). With a low noise and high efficiency there is also insulated computer grade cooling fan. A compact high reliability toroidal power supply, and ultra high power level possibilities derived from the bridged mono circuit, and of course an excellent load regulation due to the high damping factor. Finally an electronically balanced and unbalanced input circuit combined with "Link" pre-amp output.

### Construction

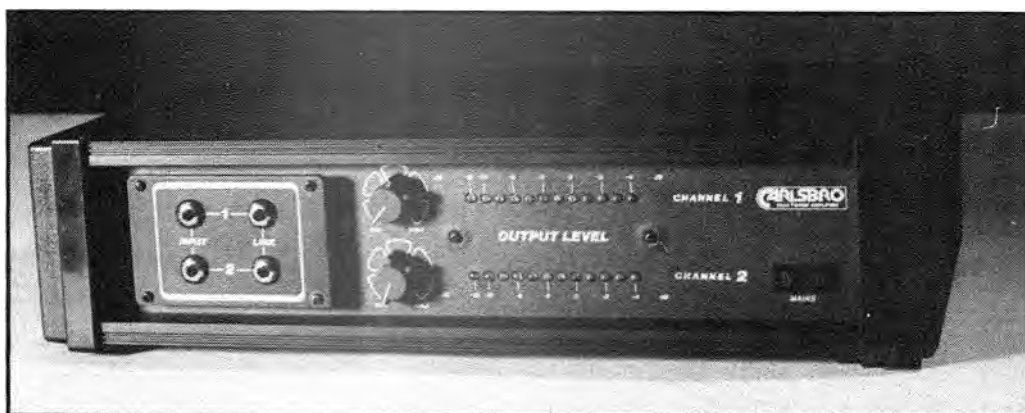
Although designed for a 19-inch rack mounting it is a good free standing unit in smaller situations. With the front panel operating area facing you, you will see it can be divided into the following categories.

- input box with four ¼" jacks acting as: input Ch.1, input CH.2; and a pair of sockets marked "Link".
- Gain Controls with two individual rotary controls not calibrated and mounted one above the other.
- Output level indicators comprising 2 pairs of LEDs.
- arrays calibrated (-15, -10, -5, -2, 0, +2, +4 dB) and colour coded — green LED's used for levels below 0dB and red ones for above. Carlsbro claim that both array give fast attack combined with slow decay with each channel indicators' calibrated for "0dB" at 300 watts into 4 ohms.
- Overall amp power supply control — rectangular, red neon illuminated I.E.C switch.

Go round the back and from left to right we have a "Euroconnector" 3 pin socket with 10AT/220v — anti-surge protection, then in the centre two pairs of moulded red and black output terminals accepting continental 4mm plugs as well as the standard spade terminals. The actual space between these terminals differs slightly to the standard. It's 26mm while we usually see an 18.5mm space. At the very far right are the ventilation ducts for the power amp

module but more about that later. With the back and front panels done, we shall dig into something deeper — and to do so just remove the side handle fixed with two pairs of Posidrive 4mm screws and slide off, and you'll find the sub-systems and components. All these electronic components can be divided into 3 groups with a self-contained two-channel power amp module and its own Sprite cooling fan, followed by the power supply and the pair of large electrolytics, a toroidal (140 × 65mm) transformer for minimal hum field problems, then a 25A bridge rectifier and a battery of four internal DC supply fuses of 6.3 AT each (20mm glass type). Completing this group is the Indicator PCB with twelve LEDs driven by a single UAA 180 (Siemens) chip with provision made for preadjusting of the output levels by means of a miniature horizontally mounted pre-set trimmer buffered by a 741 RCA op-amp. If the amp's PCBs are high quality Fibreglass-type with component identity for fast orientation. But if we slide up to the power amp again we find a module containing the complete electronic circuit of both output channels, and cooling fan mounted on a purpose manufactured fan-blown heatsink assembly constructed in a similar way to the car radiator. This fan is controlled by a pair of Elmwood sensors attached directly to the heatsink in order to sense the working temperature of the output devices.

What matters mostly is naturally the performance of the amp and Carlsbro' claim the following power levels



with clipping adjusted for 5% THD:

400w ref. 2.6 ohms, 300w ref. 4 ohms, 200w ref. 8 ohms, 100w ref. 16 ohms.

Whereas for bridged and "mono" operation the spec. says:

800w ref. 5.2 ohms or 600w ref. 8 ohms.

The power response of the amp is quite good with +0 -0.5 dB ref. 20 Hz - 20 KHz @ 150w into 8 ohms and +0 -1.0dB ref. 20 Hz - 20 KHz @ 200 W into 4 ohms. The amp tolerated my barbarous one minute short circuit test whilst the cooling fan started after approximately 35

seconds as soon as the heat-sink temperature rose above the fixed threshold level of the Elmwood sensors.

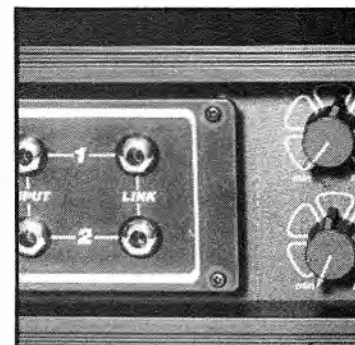
Carlsbro have adopted a quasi-complementary type of configuration for professional performance and enhanced reliability. The use of early stage drive limiting, coupled with constant current bias sources ensures that the amp can tolerate overdrive and overload conditions without stress, although as full thermal bias compensation is used with accurate bias tracking on each individual amplifier to ensure minimum distortion. The use of multi-

ple negative feedback paths coupled with careful phase compensation has ensured a good marriage as far as Transient Intermodulation Distortion performance is concerned and a number of protection circuits have been designed to cater for the majority of practical situations.

Unlike many existing amps which require additional cooling fans at high power levels, the S800 can be used at full power in its standard form because of the advanced heat exchange assembly. The interesting thing is that the amp must never be used

### S 800 - PERFORMANCE

PARAMETER	RESULT	TEST CONDITION	COMMENTS
Specific Power Output (WRMS) Ref. 1KHz	Ch.1		Max power output: (Both channels driven at 1KHz)
	378.12 WRMS	Onset of clipping into 2 ohms	Max power output: (Both channels driven at 1KHz clipping set @ 5% THD) claimed as 400 W Ref.
	278.89 WRMS	Onset of clipping into 4 ohms	2.6 ohms: 300 W Ref. 4 ohms 200 W Ref 8 ohms:
	171.91 WRMS	Onset of clipping into 8 ohms	100 W ref 16 ohms
	98.04 WRMS	Onset of clipping into 16 ohms	
	Ch.2		For Bridged Mono operation: Carlsbro claim:
	380.88 WRMS	Onset of clipping into 2 ohms	800 W ref 5.2 ohms: 600 W ref 8 ohms Power
	278.89 WRMS	Onset of clipping into 4 ohms	Response:
	172.98 WRMS	Onset of clipping into 8 ohms	+0- 0.5dB ref 20 HZ/20 KHz @ 150W/8 ohms
	101.50 WRMS	Onset of clipping into 16 ohms	+0-1.0dB ref 20Hz/20Hz @ 200W/40 ohms +0-2.0dB ref 20 Hz @ 300 W/2.6 ohms
Output Level Indicators (12 % LEDs per channel)	Ch.1		Two horizontally mounted 12 element each LED arrays calibrated: -15, -10, -5, -2, 0, +2, +4 dB. Man. claims calibration at "0dB" for 300 Watts/4 ohms. Green LED's used for 0dB, and Red LED's for levels greater than 0dB. Both arrays give quite fast attack with relatively slow decay allowing for convenient monitoring. The calibration accuracy could be easily improved.
	252.81 WRMS	Ref. 0dB/1KHz/ 4 ohms	
	134.48 WRMS	Ref. 0dB/1KHz/ 8 ohms	
	69.30 WRMS	Ref. 0dB/1KHz/16 ohms	
	Ch.2		
	270.60 WRMS	Ref. 0dB/1KHz/ 4 ohms	
142.60 WRMS	Ref. 0dB/1KHz/ 8 ohms		
72.25 WRMS	Ref. 0dB/1KHz/16 ohms		
Total Harmonic Distortions (THD%)	Less than 0.01%	Ref. 150 W into 8 ohms	Carlsbro S800 power amp typical and average harmonic distortions at 1KHz, 10 KHz and 20 KHz are: 0.007% @ 150 w ref 1KHz/8 ohms 0.05% @ 150 w ref 10KHz/8 ohms 0.09% @ 150 w ref 20KHz/8 ohms
	Less than 0.02%	Ref. 200 W into 4 ohms	
	Less than 0.03%	Ref. 300 W into 2 ohms	
Input Sensitivity for 300 WRMS (34.64VRMS) Output signal	Ch.1		Input impedance on both channels is not affected by individual gain control setting, and corresponds to about 100 kohms in both balanced and unbalanced modes of operation.
	0.825 VRMS	Into 4 ohms/1KHz	
	Ch.2		
	0.821 VRMS	Into 4 ohms/1KHz	
Frequency Response	+0, + 0.5dB	Ref 20Hz + 20KHz/1W into 8 ohms	Good. Frequency response is "flat" in practical terms for both 1W at 150 W power level tests carried out with 8 ohms load.
	+0, + 0.5dB	Ref 20Hz + 20KHz/150 W into 8 ohms	
Hum and Noise	Approx. 100 dB	"A" weighted readin below rated output level	Good. True RMS reading on high sensitivity ANM2 Radford Noisemeter.
Damping Factor (non dimensional)	330	Ref. 50 Hz	For bridged mono operation, manufacturer claims damping factor at 150 ref. 1KHz into 8 ohms load. Also claims rise time of usec.
	320	Ref. 1KHz	
	250	Ref. 2KHz	
Slew Rate	Greater than 10v usec 20v usec	Ref "stereo" operation Ref "mono" operation	OK
Capacitive load test	OK	2 uF non-electrolytic capacitor/ 250V working voltage into 2, 4 of impedances. Carlsbro claim unconditional stability onto loads of all impedance characteristics.	The amp is stable with practically the whole range
Open Circuit Stability Test	OK	Both gain rotary controls set on No problems during O.C.S. tests. Max. Dummy load on both channels disconnected	
Short Circuit Test	1 min	After approx 35 sec internal fan Thermal sensors shut the amp down if the started as the heatsink temp rose above the safety sensor threshold level (80°C)	Internal temperatures rise due to prolonged fault condition or fan failure. Automatic reset after system cool down. Worked OK when short was removed. Checked on both channels separately.





# Soundcheck



with its top cover removed as this is an integral part of the "wind tunnel" assuming obviously that the required thermal conditions prevail.

## Conclusion

The performance of the amp tallies with Carlsbro's spec. figures on practically all points, but the power measurements taken in my tests are slightly lower, as we taken these figures at onset of clipping whereas they took them after an adjustment of 5 per cent THD, when I tried to confirm their figures I found the power levels even higher. The THD levels can be regarded as low and the frequency response corresponds to the professional end of the equipment range.

Hum and Noise at about 100dB below rated power output level corresponds to "A" weighted reading (true RMS measurements) and the measured sensitivity figures of 0.825V (ch.1) and 0.821V (ch.2) are practically equal for most audio applications, corresponding to 300w output into 4 ohms load. The overall value of the sensitivity figures is slightly higher than the 0.775 V claimed by Carlsbro. Again the damping factor is high, a good sign, (330 ref. 50 Hz/8 ohms) and not lower than 150 (ref. 1KHz/8 ohms) — when working is bridged mono mode. The only thing is that the output level indicators could be calibrated slightly more carefully, as "0dB" at 300 watts into 4 ohms turned out to be 252.81 WRMS (Ch.1) and 270.60 WRMS (Ch.2), but it won't cause any problems, so no point in worrying about it.

The Carlsbro S800 Instruc-

tion Guide (Notice Emploi/ Gebrauchsanweisung) is edited in three languages, but obviously lacks a good proof reading — certain examples prove my point — For the input sensitivity we have in English "0.775mV for 300 watts/4 ohms", in French it changes to 0,0775 mV, and changes again in German to 0, 775 mV. There were other little irregularities, which is a shame, as I was delighted to

see such a comprehensive manual. I think an *Errata* page would be a good addition.

Congratulations Carlsbro! The première was a success, its advanced electronic design, performance, logical and clean layout combined with high-quality materials and components go to show that British workmanship is not dead but alive and kicking in Mansfield.

As luck would have it, at the end of all tests, the

power On/Off switch jammed. Panic! — Phone calls — and Carlsbro assure me the switch is adequately rated and the problem was just a faulty component. It happens to us all sometimes.

Mark Sawicki

*Mark Sawicki MSc (Eng) Ph.D is a consultant in electronics who also designs and builds electronic equipment.*

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Digital synthesizers have been around for a number of years and there are many different ways to employ digital technology in keyboard instruments. Computers are now being used to interface with analog circuitry to remember patches. This approach to using digital technology is, perhaps, the most popular right now, with the Oberheim modular four voice, the OB-1 monophonic, and the Sequential Circuits Prophet 5 as examples. Given this (and the fact that with the Prophet 5, demand last year far exceeded supply) it was a logical step for Oberheim to bring out the OB-X.

The OB-X I looked at was a four voice polyphonic. It is available as four, six or eight voice and comes pre-programmed with 32 different sounds. These can be changed, altered, relocated or re-recorded directly onto cassette tape thereby eliminating the need for an interface device.

The cassette interface allows programmes contained in the memory to be stored externally on an audio cassette. All that you require is a cassette recorder with a good frequency response and a pair of mini-jack connecting cables.

Contained inside OB-X on the printed circuit board which holds microprocessor and memories, is a switch which, when set properly, prevents a user from "writing" into the program memory, thus allowing one to prevent the accidental erasure of a programme. Pre-programmed sounds can be modified or changed completely by bringing into use the manual or the edit mode. Programmes in either manual or edit mode

may be saved by "writing" them into the memory.

The output volume of OB-X can be adjusted with the volume control in the upper left hand corner. This will simultaneously control both the stereo and mono outputs. The master tune control allows OB-X to be fine-tuned to other instruments and when the control is set in the "dead zone" near the top centre, the instrument is tuned to A440.

Each voice is assigned two oscillators and two full ADSR generators. The back of the instrument has five foot control inputs for volume, filter, vibrato, sustain and programme advance. A small criticism here for the fact that there is no variable output from the oscillators: they can only be selected at either half or full volume.

I did not find the pitch and modulation lever arrangement to my own personal taste. I prefer the control wheel type à la Moog or Prophet 5. The OB-X levers I find a little visually unattractive and they do not look or feel particularly gutsy.

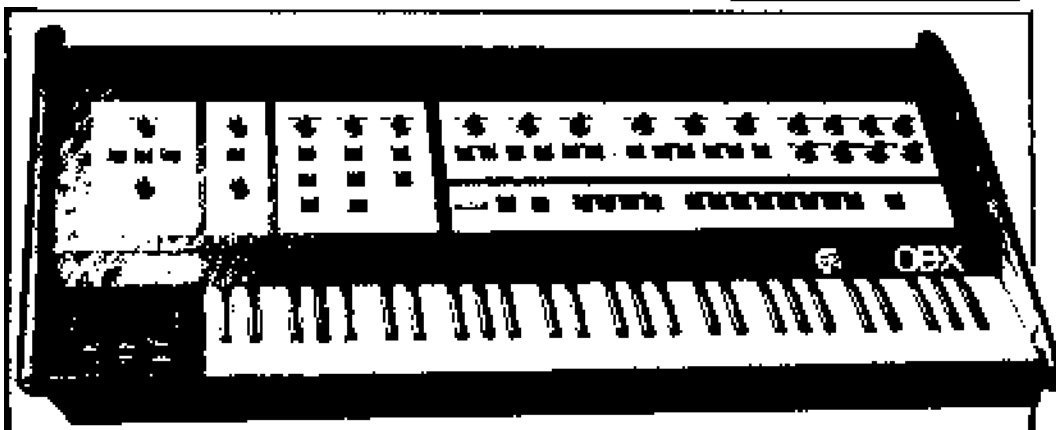
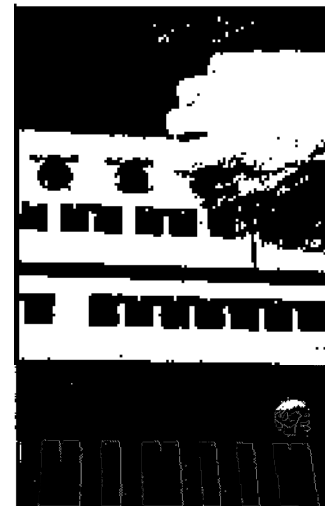
Despite one or two minor moans, OB-X is a versatile, competitive keyboard instrument. It possesses the familiar big Oberheim sound, it is quick and easy to operate and in its four, six or eight voice option is the only likely challenger to the immaculate Prophet 5.

Other OB-X features include polyphonic glide, sample and hold plus something they call the "unison chord feature." Using the hold and re-set switches together produces this effect. By selecting a desired chord and using "hold," you then press the reset switch and the held chord will cease sounding until a note on the keyboard is

played. When this is done, the chord you previously held will then sound, having been transposed by the amount that the played note is above the lowest on the keyboard. The keyboard is five octaves and dimensions for the interested are — width 41", depth 22", height 7" and weight approximately 40lbs.

Mike Moran

*Mike Moran is one of Britain's busiest keyboard players. He's scored several films including "The Greek Tycoon" and "The Bitch". Recently he's played on albums by Kate Bush, Cliff Richard, Gladys Knight and the Four Tops. He's toured with Leo Sayer, Maggie Bell and Ian Gillan.*



# Speakercheck

## 18 inch Bass Drivers

I wonder how many of today's readers of this magazine can recall those halcyon days of the early Sixties when the Beatles, the Stones, the Shadows, etc stood on stage fronting a line of gleaming Vox amplifiers. When included in the lineup would be the Vox Foundation Bass cabinet fitted with a Goodmans Audiom 90 18" loudspeaker unit?

In those days, the 18 inch loudspeaker ruled the world of bass amplifiers — it was only your second rate local bands that made do with 12's for bass and even if you used 15 inch drivers, you had still not arrived. In this business however nothing is for keeps, and as Vox sank into oblivion, so did the 18 inch drive unit to be replaced first by stacks of 4 x 12's and later by 15's.

The odd 18" driver is still occasionally seen around, but they are few and far between except for a fairly recent revival of its fortunes in some of the new PA bass bins. The new JBL 'W' bin for example uses an 18 inch driver and the large Cerwin Vega bass bin uses two. TFA-Electrosound's 'Turbodriver' system as used for the recent Wings tour uses 18's for the low end as did Clair Brothers for the recent Queen tour, so maybe these brutish movers of air molecules are on the rebound.

As a result of the fall-off in demand for 18 inch drivers, there has not been the development that would certainly have taken place had 18's continued to dominate the bass market and only a few of the larger manufacturers still manufacture 18's. In fact, the only manufacturers I can bring to mind are Fane, Goodmans, Celestion and Richard Allan in the UK, JBL, Gauss and Electro-Voice in the States and RCF alone in Europe, and most of these freely admit that production is in the lower hundreds per month, and even into tens per month in some instances.

There can be no doubt that if you are looking for that really full bodied, fundamental bass sound that comes crawling out from every nook and cranny in

the auditorium and shakes everything in sight, then the 18 inch bass driver is what you should be using. It will give you no punch at all — you must add a horn or some twelves for that. It will simply give you pure unadulterated bass.

In the June 1978 issue of *IMRW* we tested half a dozen or so 18 inch units and here we have another five. In fact, we started out with another six, but unfortunately, the RCF L18P/100:AC turned out to be a faulty unit and as we had not time to re-test a substitute, we have had to omit this unit from our tests.

For these particular tests, we have blown the dust off the 130ltr. totally-sealed and heavily-lagged enclosure we used back in 1978, replaced the croc clips that had long since been filched for some other purpose when the croc clip drawer was empty (as it invariably seems to be!) and proceeded with our tests in the manner fully described in the October 1979 issue and as briefly recapped in the February 1980 issue in relation to our tests of 15 inch units. There are however just one or two aspects pertaining to 18 inch units in particular that should be pointed out.

Firstly, it will be noticed that against the frequency response result for every unit tested I have entered "See text". Well, this is it. This is the text you should be referring to. While the samples we have tested have confirmed frequency responses up to 6kHz, it must be remembered that this is the frequency response as measured on the main forward axis of the drive unit. With a cone of this diameter, the dispersion of high frequencies will be very poor indeed and it is folly to try to use an 18 inch driver above 2kHz whatever the upper frequency response figure might be.

In fact, you should be crossing over either into a suitable horn or to 12 inch drivers at 1kHz or below. About 400 or 500Hz would be sensible. It is probably because of this limitation, and because in the Sixties

no one was into using 12 inch loudspeakers as mid-range drivers that the 18 inch fell from favour. On its own, an 18 is dead, with no punch and no attack, but back it up with dispersion 12 inch to cover the mids and highs fed through a suitable crossover and you are in business. In fact, the Peavy Bass Mark III amplifier head has an electronic crossover built in for this very purpose. (See *IMRW* January 1980)

The other matter is power handling, as this month we have two units which do not qualify for acceptance of the manufacturer's power ratings. It must be appreciated that our criteria for acceptance of a manufacturer's power rating is based on total harmonic distortion and not on burning out or overheating of the voice coil. By this means, we can see whether the mechanics of the cone suspension system can cope with the excursion being generated by the motor unit without undue stress, and whether or not the voice coil remains in the air gap.

There has been considerable development over the last year or so in high power handling voice coils, largely brought about by improvements in adhesives and in advanced high temperature materials. The result has been a spate of new high power loudspeaker drive units and it would seem that a power rating in the region of 200 watts is now the norm at the professional end of the market rather than the exception.

Also, sensitivities are going up due to the use of new magnetic materials brought about by the escalation in the price of cobalt some months ago and it is surely pertinent to wonder just how much more energy a paper cone assembly and paper/linen suspension system can handle. We have already found a 200 watt 15 inch unit with a basic sensitivity of 103dB at one watt, and which churns out 123dB(A) at full drive, and another 250 watt 15 inch unit which is capable of an incredible 124.5dB(A)! What I am getting at that is these days, it does not seem to

be the voice coil which presents the problems, but the mechanics, and in both cases this month where we have failed the unit, it has been failed because of evidence of stress of this kind producing unacceptably high levels of harmonically-related overtones. In all probability, these units will continue to work for hours at full power without breakdown, but that is not the basis on which our assessment is made.

What of this month's results? As far as I am concerned, there can be no doubt at all that the most expensive unit tested, the Electro-Voice EVM-18B Series II is clearly out front from any point of view. It is the most sensitive, the loudest, has the smoothest frequency response and is the only unit tested that did not seem to be under some stress at its full rated power input.

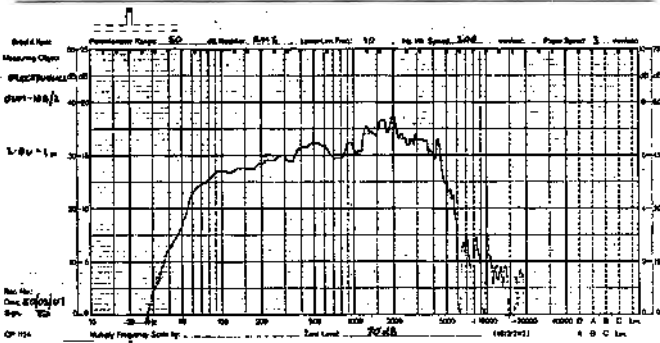
Of the rest of the field, the Fane Classic 125 must be a good buy at its price, and it is a great pity that the Richard Allan Atlas 18 fell down on power/distortion as this unit showed a superb low frequency response characteristic. The Celestion G18-200 also fell down on power/distortion, but the G18-250CE gave a good overall account of itself at a reasonable price. In fact, none of the units tested can possibly be considered as poor loudspeakers, and if de-rated to say 100 or 150 watts, most of the problems will fly straight out of the window. It is my opinion, based on these results, that stretched power ratings are the only real problems with any of these units.

Next month we shall take our first ever look at 10 inch loudspeakers, and it looks as though we shall have the new JBL E110, the ATC 9 inch, a new high power Richard Allan 10 inch, the new Fane 10 inch, the new Formac 10 inch, the RCF L10P/09 and many others among the samples submitted for testing, and promises to be an interesting review which may possibly go over to two months depending upon the actual number we finally receive. **Ken Dibble**



**ELECTRO-VOICE EVM 18B Series II (USA)**  
**Price around £148 incl. VAT**

Parameter	Manufacturer's Rating	Test Result
<b>Frequency Response:</b>	40Hz-6kHz	Useful to 6kHz — see text.
<b>Sensitivity:</b>	91dB@1w@10ft	100dB@1w@1m av. 200Hz-4kHz
<b>SPL:</b>	122dB@200w@4ft	120dB(A)@200w @1m pink noise
<b>Power:</b>	200w long term av. per EIA RS-426 standard	Confirmed@200w RMS sine wave
<b>THD:</b>	Not stated	6%@200w RMS sine wave
<b>Impedance:</b>	8 ohm nominal 6.3 ohm minimum	6-10 ohm
<b>Resonance:</b>	33Hz free air	65Hz in std. 130 ltr. enclosure



The EVM-18B is built on a very large version of the chassis used for the 15 inch and 12 inch models in the EVM range. It is an eight-legged alloy casting of rather spindly and angular appearance and finished in matt black stove enamel. A largish ceramic magnet is encased by a finned cast alloy cover also finished in matt black and the whole unit is very nicely made and presented, if a little fussy for my own preference.

A fairly heavy curvilinear cone is carried by a doped "concertina" linen front suspension and is fitted with a composite paper centre dome over the 6.35cm diameter voice coil, and underdome pressure is relieved by a combination of the porous spider and by venting through the rear of the magnet assembly.

A pair of small, colour-coded spring retaining terminals are fitted. The specification sheet supplied with the unit is among the most comprehensive I have yet seen, and in addition to a full specification table, the frequency

response, directional characteristics and impedance are shown on no less than six graphs. It is unfortunate that some of the units and standards used (e.g. sensitivity measured at 10 feet, and the EIA standard procedures) are not in use in Europe and make direct comparison with other products a little difficult.

This unit returned a very nice set of results under test, with full confirmation of the power rating, very high sensitivity and a particularly smooth frequency response curve exhibiting very high levels of low frequency energy. For accurate reproduction of fundamental low frequencies, for bass instrument or as the bass transducer in a PA stack, I would think the EVM-18B would be hard to beat — and it is not expensive by comparison for this level of performance. It is clearly the most sensitive unit we tested and is the only unit with which I was totally happy at the full 200 watt power rating. A very nice unit indeed.

The Classic 125 is built on a substantial four-spoked cast alloy chassis of a very simple and open design. Increased thickness of material is used to provide rigidity and there are no braces or ribs. The unit is only really suitable for rear mounting as the chassis casting is bevelled almost to the outer rim. A moderately large

ceramic magnet is fitted without any cover and the whole magnet/chassis assembly is sprayed matt black stove enamel.

The deep, curved profile cone is suspended by a corrugated continuation of the cone material itself and is heavily damped to provide a stiffer than usual cone with an associated higher than usual free

air resonance for an 18 inch unit. A silver painted linen dust cover is fitted over a 76mm diameter voice coil and termination is by a pair of small solder tags mounted on a Paxoline panel with polarity marked by a red adhesive dot on the chassis. A fairly basic sort of unit, but nevertheless well made and sensibly finished.

The unit returned a useful set of results, with good sensitivity at its price at 98dB for one watt and well maintained low frequency performance to 50Hz in our enclosure, although distortion is again high between 100 and 200Hz, but settles at a more realistic level over

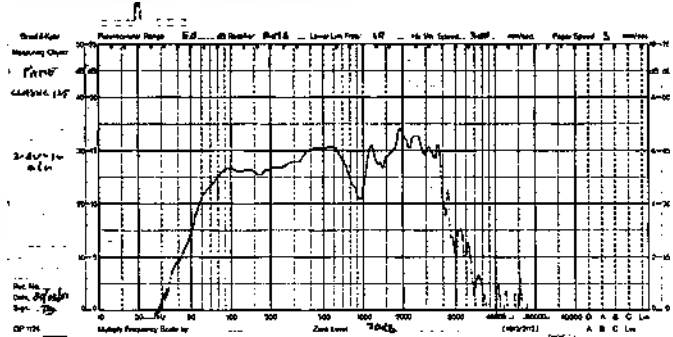
the rest of the useful range. Alas, the dip in response between about 700Hz and 1100Hz is a little disconcerting but this is also in evidence on certain other units tested. Otherwise, no real problems and at this price — it is the least expensive of all the units tested, it must be good value.



**FANE ACOUSTICS Classic 125 (UK)**  
**Price around £56 incl. VAT**

Parameter	Manufacturer's Rating	Test Result
<b>Frequency Response:</b>	40Hz-5kHz	Useful to 4.5kHz — see text
<b>Sensitivity:</b>	Not stated	98dB@1w@1m av. 200Hz-4kHz
<b>SPL:</b>	Not stated	115dB(A)@125w RMS pink noise
<b>Power:</b>	125w RMS	Confirmed@125w RMS sine wave
<b>THD:</b>	Not stated	6%@125w RMS sine wave
<b>Impedance:</b>	8 ohm nominal*	8-28 ohm
<b>Resonance:</b>	55Hz free air	75Hz in std 130ltr. enclosure

\*Also available in 16 ohm impedance.



These two very nicely made and finished loudspeakers are built on identical four-spoked, cast alloy chassis that are of substantial proportions and sufficiently well reinforced with ribbing to adequately hold in alignment even the huge 12kg magnet assembly fitted to the G18-250CE without difficulty.

No magnet covers are fitted and the chassis is finished in the now familiar Celestion hammer finish grey/green stove enamel. The only visual difference between the two units is that the G18-200 has a considerably smaller magnet and that different cones are fitted. Termination is by a pair of very small screw terminals and these are rather awkwardly mounted on a

small, rather flexible, Paxoline panel, which, although they serve their purpose, are fiddly to connect up.

One good feature of the arrangement is that the feed wires are mechanically supported prior to the soldered connection to the terminals in order to reduce fatigue at the joint. Both units are fitted with deep curvilinear cones of similar weights, but whereas the G18-200 has a fairly stiff treated paper front suspension, the G18-250 has a compliant wide-fold linen suspension.

Both have standard linen dust covers — which I am pleased to note are not painted silver — over a 76mm diameter voice coil and

# Speakercheck

the front gaskets are of black felt. The facility of mounting from either side of the baffle panel would seem to be a standard feature from Celestion these days, and the G18 models are no exception.

As tested in our standard enclosure, it would seem that the G18-250CE is producing a lower relative level of low frequency energy than its baby brother, but this must be mitigated by the fact that while our enclosure is probably about right for the G18-200, the softer suspension system of the G18-250 will require a larger, tuned enclosure for optimum low frequency performance and this must be borne in mind when selecting units. In fact, both returned useful frequency curves, except that there is a very large dip in the response of the G18-200 that did not change by repositioning of the measuring microphone.

Sensitivity figures are not unreasonable and are certainly better than the maker's published figures. Note also that the impedance figures are a little on the high side for an 8 ohm nominal rating, but the G18's are not alone in this respect. Again, the distortion figures seem to be high, and

according to our results, it would seem that in the case of the G18-200, the third harmonic component is of a higher magnitude than the fundamental frequency at below 40Hz!

Also, besides an almost continuous high level of second and/or third harmonics, there is evidence of self limiting, indicating that the unit is being driven beyond the mechanical capabilities of its suspension system. The G18-250CE is considerably better in this respect, with just one large peak of second harmonic at about 100Hz, but otherwise, THD is held down at an acceptable level and there is no serious degree of limiting.

Generally, these would seem to be a very useful pair of loudspeakers, but from the evidence of our tests, it would seem that the G18-200 is operating right on the limits of its mechanical capability and could be de-rated to advantage. Otherwise, no real problems. They are certainly well made and nicely presented although it would be nice to see a specification sheet and some basic operating and installation instructions included in the delivery.

## CELESTION G18-200 (UK)

Price around £69 incl. VAT

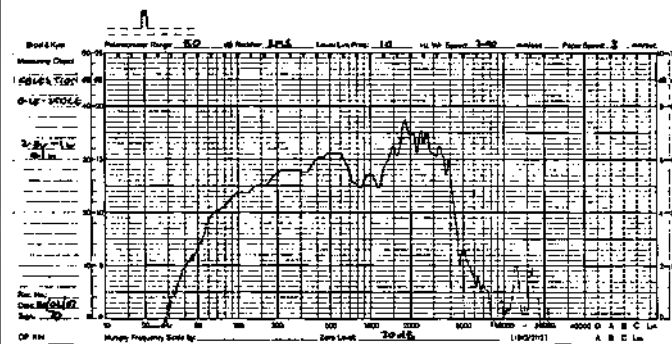
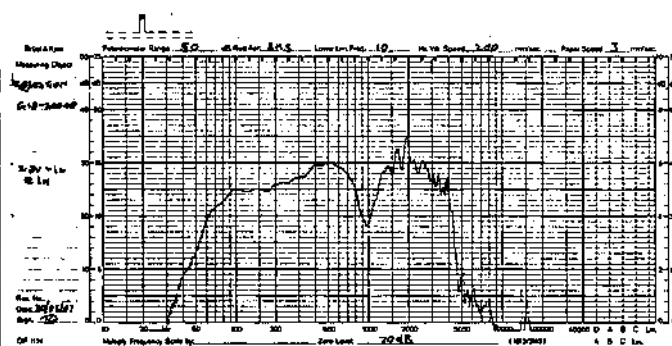
Parameter	Manufacturer's Price	Test Result
Frequency Response:	40Hz-4kHz	Useful to 4.5kHz — see text
Sensitivity:	95dB average	97dB@1w@1m av. 200Hz-4kHz
SPL:	Not stated	116dB(A)@20-0w@1m pink noise
Power:	200w RMS	Not confirmed
THD:	Not stated	10%@200w RMS sine wave
Impedance:	8 ohm nominal*	9-40 ohm
Resonance:	45Hz free air	70Hz in std 130ltr. enclosure

## CELESTION G18-250CE (UK)

Price around £91 incl. VAT

Parameter	Manufacturer's Rating	Test Result
Frequency Response:	25Hz-4kHz	Useful to 4.5kHz — see text.
Sensitivity:	95dB average	98dB@1w@1m av. 200Hz-4kHz
SPL:	Not stated	120dB(A)@250w @1m pink noise
Power:	250w RMS	Confirmed@250w RMS sine wave
THD:	Not stated	6%@250w RMS sine wave
Impedance:	8 ohm nominal*	9.5-40 ohm
Resonance:	30Hz free air	60Hz in std. 130ltr. enclosure

\*Also available in 16 ohm impedance

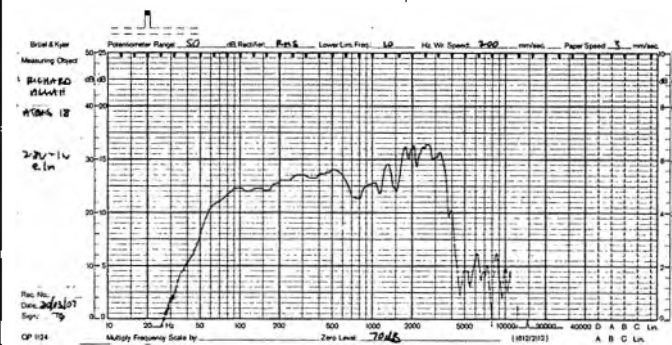


## RICHARD ALLAN Atlas 18 (UK)

Price around £115 incl. VAT

Parameter	Manufacturer's Rating	Test Result
Frequency Response:	50Hz-2.5kHz@ -10dB	Useful to 4kHz — see text
Sensitivity:	94dB@1w@1m pink noise	96dB@1w@1m av. 200Hz-4kHz
SPL:	120dB@250w@1m pink noise	118dB(A)@250w @1m pink noise
Power:	250w RMS	Not confirmed
THD:	2% above 300Hz rising to 5%@100Hz@250w RMS	6% av. rising to 12%@100Hz @250w RMS sine wave
Impedance:	8 ohm nominal*	10-40 ohm
Resonance:	32Hz free air 60Hz in 130ltr. encl.	60Hz in std. 130ltr. enclosure

\*Also available in 5 ohm and 15 ohm impedances



This is another loudspeaker with a particularly full and detailed specification which covers all the parameters included in our own testing schedule. The unit is built on a simple eight-spoked cast alloy basket, which, although there is no bracing or stiffening ribs, is of sufficient material thickness to provide good rigidity and strength

for the not excessive size of ceramic magnet fitted. The substantial front rim is to the usual Richard Allan "lugged" pattern and further identity is provided by the bright red felt gasket. A deep, medium weight cone is fitted with a 76mm voice coil and is carried by a wide fold, damped, linen front suspension. The centre dome is of

# Now...enhance your live sound with live lighting from Meteor!

a soft fibrous compound and the whole cone assembly seems to be very nicely made.

From the performance aspect there are one or two areas in which I was not altogether happy — especially so since by coincidence, our standard test enclosure complies exactly with the enclosure recommendation given by Richard Allan for the Atlas 18 and therefore, the loading conditions can be assumed to be ideal.

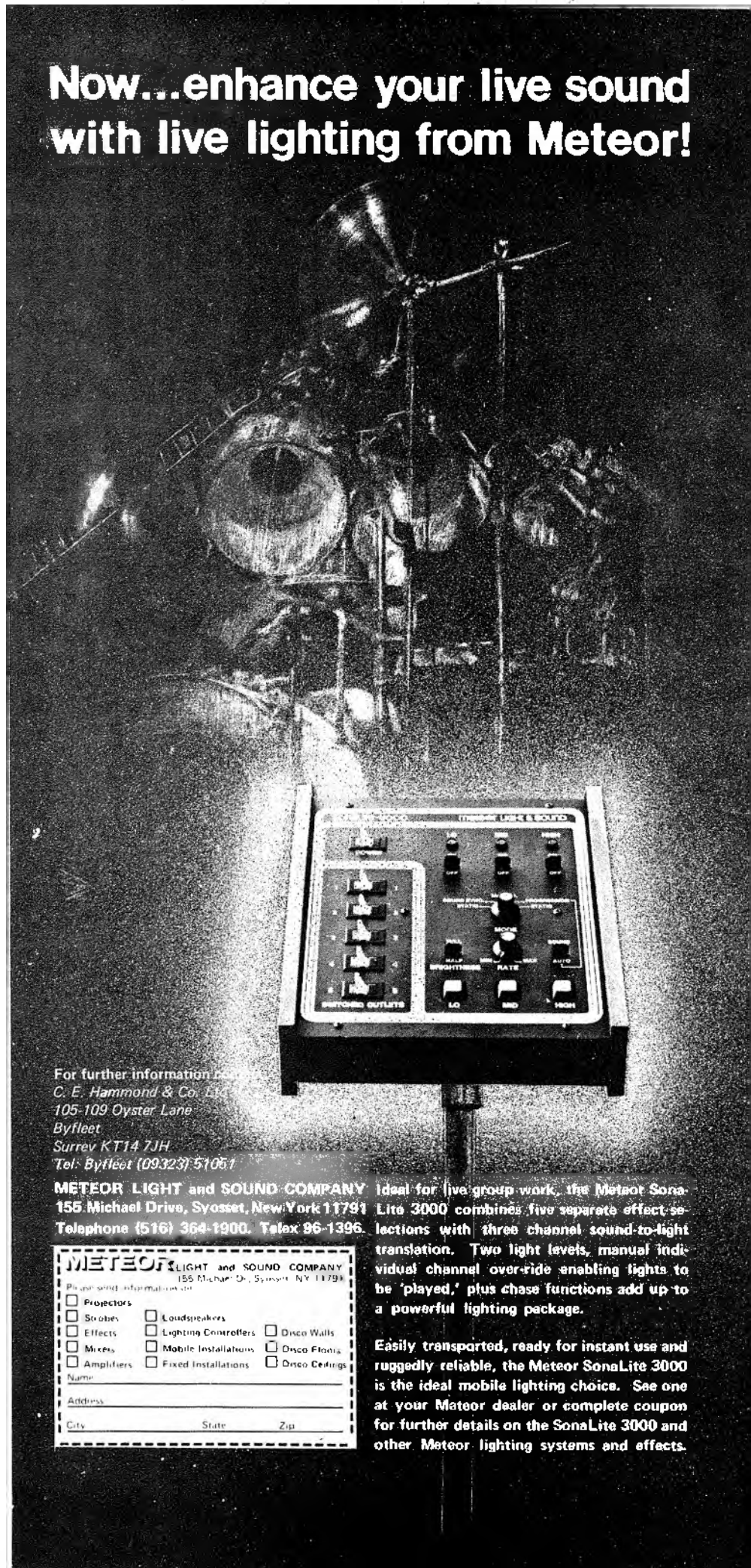
Firstly, we found the impedance to be on the high side to comply with the usual requirements for an eight ohm nominal rating, so that in fact, the unit was not receiving the full 250w rated power input, but 200 watts instead. At this level, we are not able to agree with the maker's distortion figures by a considerable margin, as according to our results, THD at 100Hz is an alarming 12 per cent as compared to the 5 per cent figure claimed.

Similarly, at frequencies above 300Hz, where the maker's claim two per cent, we found six per cent and above at certain frequency bands. Also, we found signs of self limiting of the fundamental response trace at full rated power, and all this indicates to me that the unit is being driven right to the limits of its mechanical parameters and into a non-linear condition. Maybe the coil itself will handle the rated power — we certainly could not find any indication of overheating, but the cone and its suspension system did not seem at all happy.

Also, although our figure is 2dB better than that published by the manufacturer, the sensitivity figure at 96dB is certainly on the low side, and is the lowest recorded during these tests. On the credit side however, we find a very acceptable frequency response curve — second only to the EVM-18B for low frequency energy and smoothness.

I have tried not to be too unkind in my assessment of the Atlas 18, but I do think that there are problems — most of which would probably be cured by a 3dB de-rating and appropriate measures to increase the sensitivity a little. It is a shame really, as the unit is very nicely made and has a particularly useful frequency response characteristic.

**Ken Dibble**



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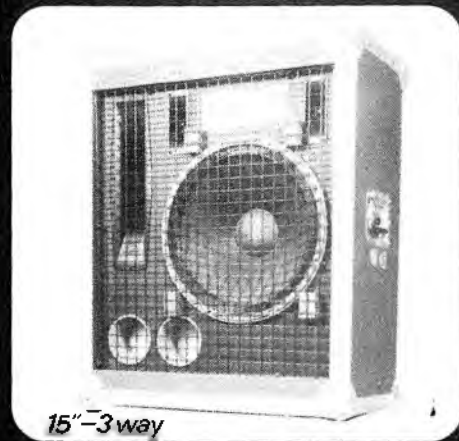
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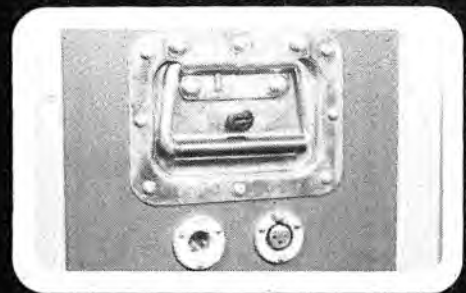
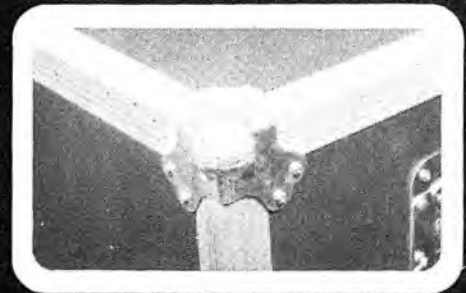
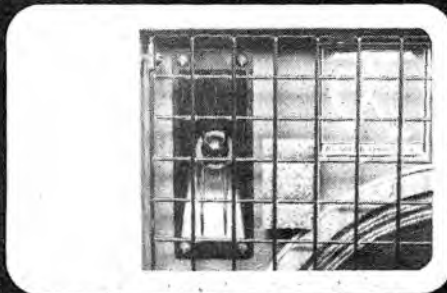


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# All night sessions. A Bishop confesses.

Johnny Guitar, whose face and name-sake you see over there to the right, is the guy on lead with the Bishops.

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(Vox, having paid for this advertisement, quite like to see their name mentioned. This is perfectly understandable. If you were Vox and you were paying, you would, too.)

Anyway, the Bishops are just back from seven weeks in sun-soaked Australia so we kicked off by asking about that and then drifted around to various other topics.

(Like Vox amps.) *We're the italics by the way.*

... Australia was great... there's a whole scene going on down there that nobody knows about... most people think Australia is just AC/DC and leave it at that... we had a great time... it got a bit dodgy towards the end... the crew quit on us and we got this other guy in who managed to blow up half our equipment... compared with Britain it's all very different...

*How did you find recording when you were starting?*

... a studio, any studio is fine as long as you have an engineer who's got a bit of sympathy... you want an engineer who listens... there's a guy called Alan Winstanley down at TW who's really good for that... you all feel as tho' you're working towards the same end... I hate being rushed in a studio... you know, all that looking at the door and thinking we've gotta be out of here in another three hours and we haven't even got the rhythm track down right...

*Do you use many toys?*

... you mean foot pedals and such?... no, that stuff isn't really part of our sound... I think the most important thing is to get the sound you're after and just play... I always record with an AC30... I've got an old white one that's really settled down now... a new AC30 needs a couple of months to break in and after that it's fine... I suppose in all I've had about six or seven Vox's - one got nicked in Spain... the others have all gone to good homes...

*What was the worst experience you ever had in a recording studio?*

... ah, a few years ago we had a bash at this direct to disc bit... the theory of it's fine... you know, no tape stage so you can get all the transients and a really open sound... didn't work out like that tho'... the sound they were getting in the cutting room was totally different to the sound coming off the monitors... and the cutting room was four floors up and there wasn't an intercom... nightmares, nightmares... the best way to record tho' is when you're not rushed... it's funny but if you're not panicking you get everything down really fast... all you need to get a decent track together is enough time and an engineer who's interested enough to do it into the small hours... once you got those you're flying...

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due to phase cancellation effects, to cavity resonances due to the way in which the high frequency unit is mounted, or to a problem with the crossover network. The impedance curve is a little worrying in that it drops to a low of just 5 ohms between about 4kHz and 7kHz, and whilst in a hi fi situation with just a single loudspeaker to each stereo channel this will not create any problems, when they are used in pairs on a 4 ohm amplifier channel, the total impedance will drop to just 2.5 ohms at these frequencies and this could upset a number of amplifier designs.

The procedure we usually adopt for our distortion/power test was varied in this particular instance due to the fact that there is no way that a loudspeaker of this type could be expected to withstand a swept sine wave at 60 watts RMS without breaking down. Instead, we tested for distortion at 10 watts RMS — which corresponds to an output sound pressure level of about 99dB over the mid band, and achieved levels of about 1 per cent over a fair proportion of the range, but rising to about 6 per cent below 100Hz and with a number of peaks at various frequencies also reaching 6 per cent. The peak at low frequencies is mainly third harmonic, although second is also rising, while all the other peaks are second harmonic with third keeping a low profile by comparison. For our power test, we took up the manufacturer's recommendation in respect of amplifier power in which it is stated that amplifiers of up to 100 watts can be used.

The loudspeaker was driven from various types of programme material and monitored on an oscilloscope so that the peak-to-peak signal excursion did not exceed 80 volts. This is equivalent to running an amplifier rated at 100 watts into 8 ohms so that the highest signal peaks are on the verge of clipping and can be interpreted as a 100 watt programme power.

Under these conditions, a single loudspeaker working in a normal domestic living room produced a sound pressure level of 96dB(A) on loud passages free from audible distortion apart from a rattling

of the grille cloth against the baffle panel. Any increase in input power above this immediately put the loudspeaker under audible stress, particularly at low frequencies. The unit was operated at this lower level for about an hour and seemed to be quite happy.

Adjusting the bolt at the back of the cabinet produced marked change in sound quality, producing a more "open" characteristic as the bolt was tightened by half a turn. To my ears, the bolt torsion as set during manufacture produced the best sound quality — especially on rock music programme, and in fact, for this type of music, the overall sound quality was good — if a little "middy" to my ears. The levels of low frequency produced were amazingly high for a comparatively simple system, and more so as one visualized the very basic nature of the 21cm bass/mid drive unit.

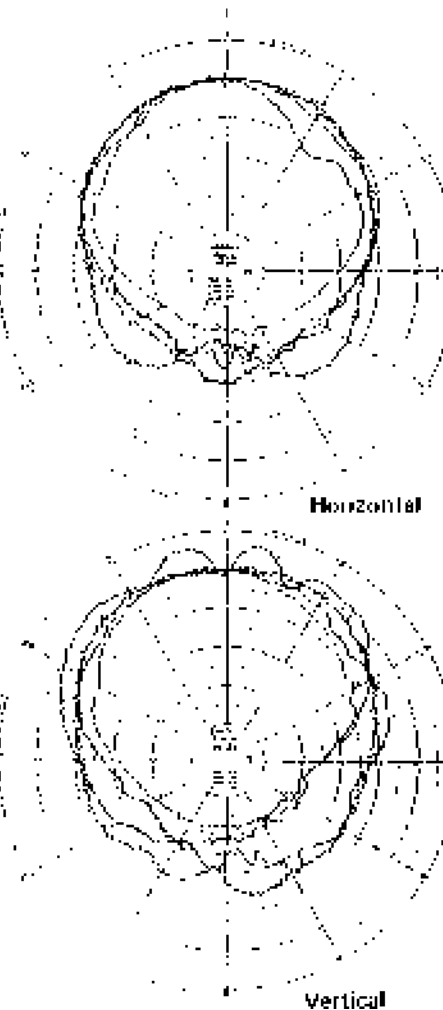
On classical piano music however, I found the sound quality to be somewhat coloured and produced listening fatigue after one side of an album. One outstanding feature is the polar response curves, which are remarkably uniform in both planes to a degree that we have seldom found for a complete loudspeaker system. This is more apparent in the actual polar response curves published than is indicated by the

tabulated figures.

As a small domestic hi fi cabinet the Griffin Phoenix gives a very good account of itself and because of its sound quality characteristics and apparent high power handling capability for this application, it would seem to me to be better suited to rock material than to classical. Subject to its long term power handling capability, I can also see Phoenix's being used in multiples in fixed discotheque installations — for which purpose, the sound quality is very good indeed.

However, I am not so sure about it for live performances. When tested with a microphone the sound is good — full bodied and clear, but somehow, I just cannot imagine a miked up drum kit or screaming lead guitar being thrashed through those little drive units for long without trouble — no matter how many were used in a stack. After all, we have enough trouble with blown drive units using purpose-designed high-power drivers, so what possible chance can these little units have in the same situation? Maybe I am wrong, but although I quite liked the product and consider it to be good value indeed at its price, I somehow cannot relate it to that particular application.

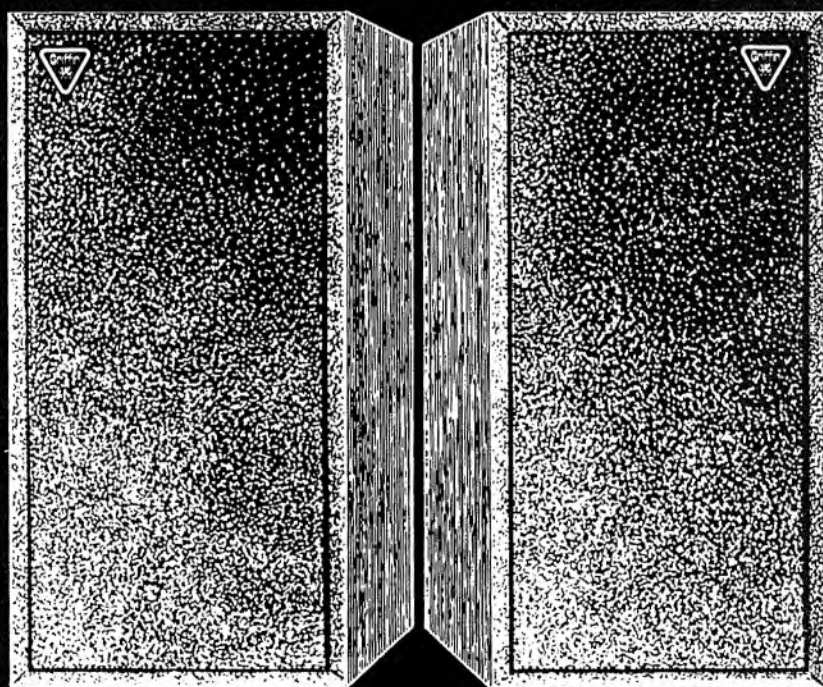
Ken Dibble



<b>Recommended Retail Price:</b> £99.90 per pair incl. VAT		
<b>Dimensions:</b> 264mm (10 1/2") wide x 476mm (18 3/4") high x 241mm (9 1/2") deep		
<b>Weight:</b> Not specified		
<b>Drive Unit Complement:</b> 1 x 21cm (8") bass/midrange with 50mm (2") cone HF		
<b>Crossover Frequency:</b> 2.5kHz@12dB/octave		
<b>Cabinet System:</b> 20ltr. infinite baffle with adjustable box resonance		
<b>Performance Specifications and Test Results:</b>		
<b>Parameter</b>	<b>Manufacturer's Rating</b>	<b>Test Result</b>
<b>Frequency Response:</b> 50Hz-18kHz	3dB	80Hz-12kHz 3dB 55Hz-18kHz@ -12dB
<b>Sensitivity:</b>	91dB for 3.2 watts distance not stated	89dB@1w@1m av. 400Hz-10kHz
<b>Rated input power:</b>	60w to DIN 45-500	See text
<b>THD:</b>	Not stated	3% average at 10w RMS sine wave
<b>Impedance:</b>	8 ohms	5-16 ohms
<b>L.F. Resonance:</b>	Not stated	80Hz
<b>Polar Response:</b>	Not stated	116°H x 124°H 1kHz 90°H x 150°H @4kHz
		122°H x 120°V @8kHz 54° x 76°V @16kHz



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# Guitar Workshop

## Pickups/Part 4

My Editor tells me that this month's *IMRW* has a specially extended *Recording World* section, so I must be brief. This issue of 'Workshop' completes my list of possible wiring diagrams for use with "four-wire" pickups. There are plenty more remaining, which you can discover for yourselves.

Next month, I shall give one example of how to connect up your choice of pickups and pickup wirings with a simple, but servicable control system. After that, I am relying on you to write and tell me what other aspects of pickups you would like me to cover. Do you want 'Wind-it-yourself' articles, or do you want reviews of available pickups next, or do you want something else? Answers to *Letters* only please, marked "Pickups" on the bottom left-hand corner, and please send separately from any other news or enquiries. *IMRW* is a musicians' magazine and we try to be responsive to your wishes: this only works, if you tell us what you want!

This month's Dia. J. gives a slightly dirty bass sounds and a screaming, penetrating treble, especially around the middle frets on the top string. Who needs a treble booster?

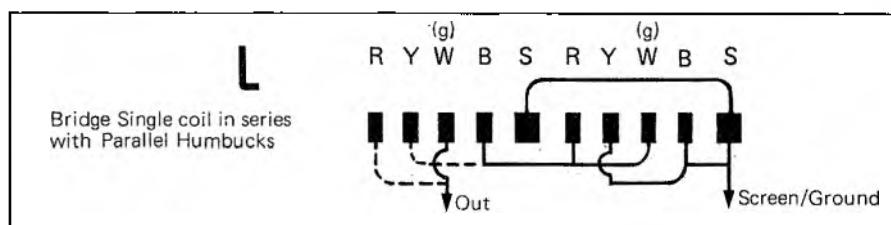
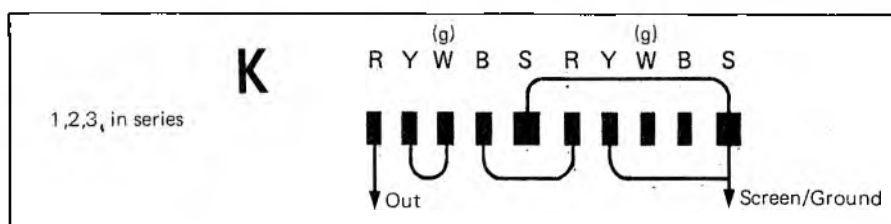
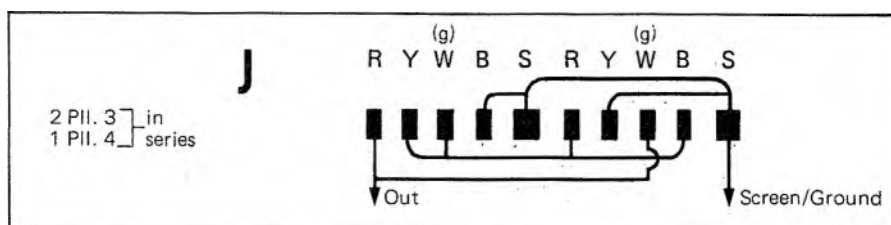
Dia. K. (partly humbucking) has effectively three single-coil pickups in series, and gives a nice fat, rich sounding over-drive sound. Stones revivalists may find it interesting.

Dia. L. which can be fully or partly humbucking, gives what I would describe as a Country/Overload sound. I think it sounds best when using only coil 2 of the left-hand pickup (without the dotted links). If you include the links, the system will become fully humbucking but you may find the sound subtly less interesting. Make your own choice!

Dia. M. has the distinction of being the most nasty guitar sound I have ever achieved without using a distortion unit, so I am going to save it for next month.

From last month's batch, I think Dias. F. and H. give the most satisfying sounds. They happen to be easily switchable from one to the other. On the right-hand pickup, link Y and W, and switch the end of the other wire between R and B. This is also experimental. Dia. F. sounds a bit like an Ovation, and H. has an 'out of phase Strat' sound.

If you have been following the last few months' articles, you may by now appreciate that a pickup which has all four coil wires independent and separate from the screen, is a very versatile creature. I am sure the idea must have



been tried somewhere before, by somebody, but as far as I can see, DiMarzio are the first widely distributed pickup company to offer the 4-wire facility on some of their products. As far as the U.K. is concerned, they seem to be the *only* pickup company offering this facility. Many people are not interested in taking their pickups into small and rather unattractive pieces (although they may be very pleased to know *how* it is done). Until I started researching for this series, I did not realise just *how* versatile a pair of independantly-wired pickups could be. I would suggest respectfully that DiMarzio may also have underestimated the advantages of their 4-wire system. One can do so much with it, for so little cost; I think they deserve a discreet round of applause. (U.S. readers may require the explanation that Brits *always* applaud discreetly.)

### Frankfurt

Well, I finally went to the Frankfurt Music Fair. It was a very big, and not quite as exciting as I had been lead to believe. I wore three pairs of socks into shreds, and survived the mass-catering sausages, mainly by not eating them. I lived on litres of fruit juice from the

Spanish Supermarket, while some of the other British exhibitors claimed to be surviving on coffee and *International Musician* apples.

As prophesied, many stands were exhibiting rather similar tiny guitar amps. Apart from this exercises in cloning, and a new Japanese guitar, in what I suppose must be 'Rodent Blue' metalflake, I think *some* manufacturers are keeping some of their more tasty items until the June NAMM show in Chicago. However, look out for our reviews of a Höfner solid with built in compression, two new Ibanez guitars at opposite ends of the price scale, a new bass bridge and, of course, lots of little amps.

This month's *Small Thing* is a kind of Song and Dance book from the Middle Ages: 1540: *Lieder und Tänze auf die Lauten* Nice, relaxing music, and simple enough for sight-reading practices for beginners. Available from music shops, or from the publishers, Schott & Co Ltd. in Great Marlborough St Edition 3694. Price about £3.75. See you next month for the next thrilling instalment on wiring pickups.—S.D.

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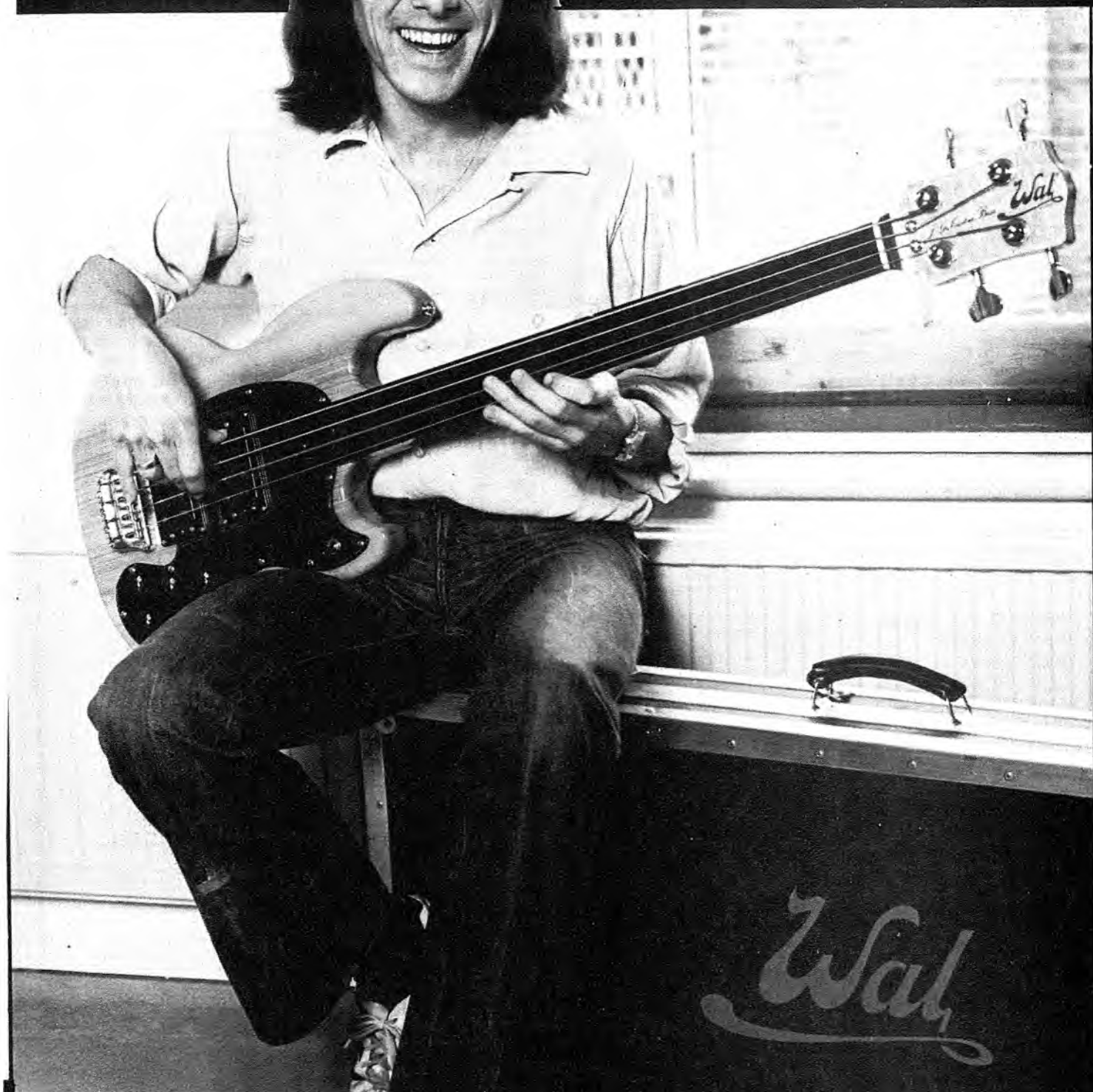
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The MXR Micro Amp was designed to preserve the full bandwidth produced by any instrument and pickup, (freq. resp. 12Hz-25kHz) without adding any coloration of its own. Using the Micro Amp, you control how your sound is modified, if at all. Your sound's tonal qualities are not predetermined by the effects of pickup loading. If you are currently using another preamp in conjunction with your instrument's pickups, the MXR Micro Amp will perform better with more transparency and less noise.

The MXR Noise Gate Line Driver was developed to solve the problems of background noise and hum that occur in live performance. This unit is particularly useful when using

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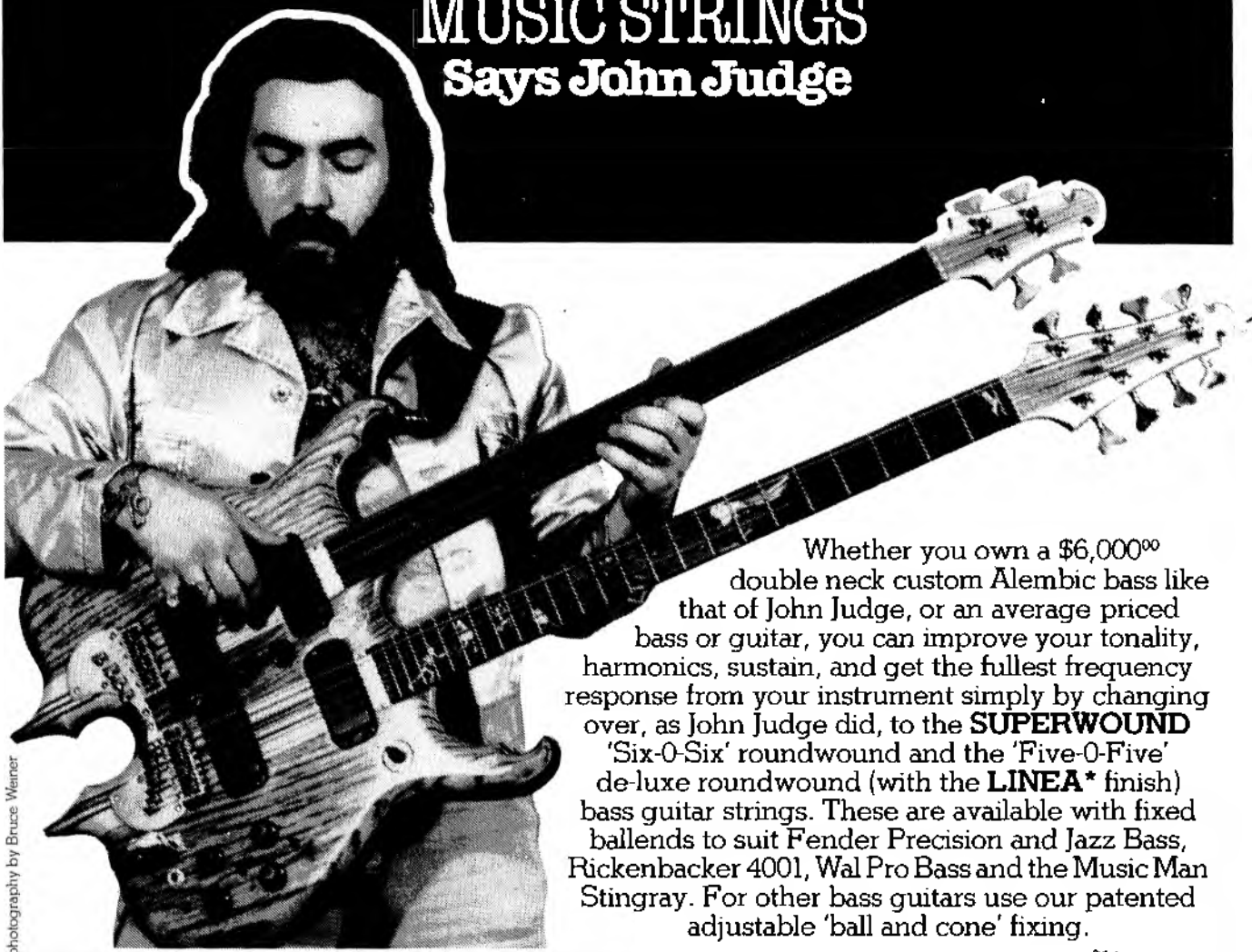


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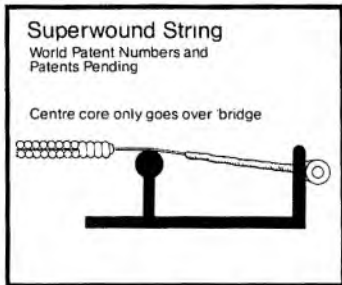
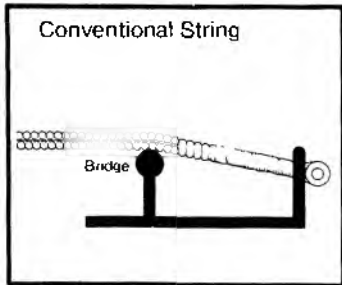
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photography by Bruce Wiener

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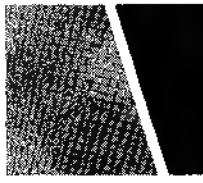


The difference between **SUPERWOUND** and a conventional string is shown in these diagrams, thus giving you the above qualities. **\*LINEA**. This special finish makes a roundwound string feel smoother. It is not 'ground'. Therefore keeps its original sound.



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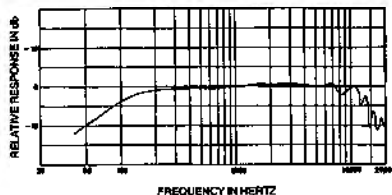
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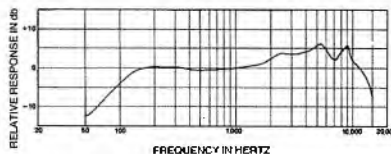


## SM58

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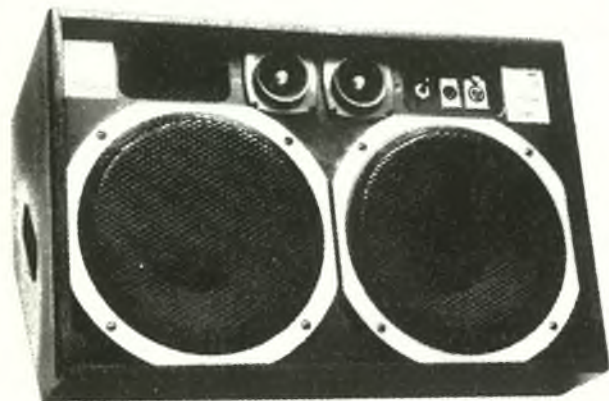
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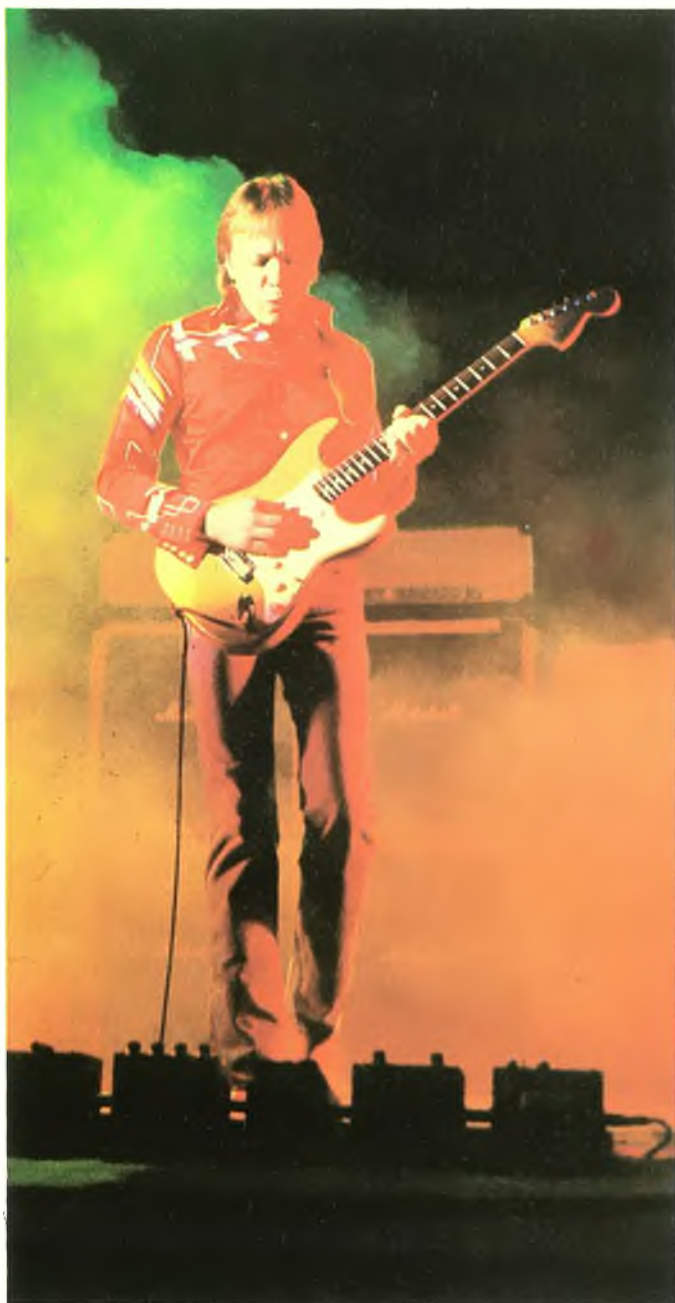
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# POWER OF TROWER

**R**obin who?

Trower. Robin Trower. Hes a rhythm and blues guitarist, and as he's been snoozing in Los Angeles lately, you can be forgiven for not recognizing the name immediately.

Hold on a second. Saying that Robin Trower is just an R&B guitarist is a little like saying that the Grand Canyon is just a whole in the ground. Or that the Koh-I-Noor diamond is just a hunk of polished stone, or even that Genghis Khan was a regular guy out for a laugh.

Robin Trower is *more* than just an R&B guitarist. Just lately he's decided to prove to the world at large that this is true, and has forsaken the jacuzzi lifestyle to play live and record an album.

You may remember Trower's last record — *Caravan To Midnight*. It was a moody affair, heavily produced, exotic, as rich, ripe and sensuous as a Sheik's harem. The Trower band's latest recording, *Victims of the Fury*, is by contrast a stark and raw album, under-produced with some tracks recorded completely live in the studio.

"I've got a feeling that this new album is possibly even better than *Bridge of Sighs*," admits Trower, truthfully. "I'll be able to tell you next year."

Me and Robin are sitting backstage at the Student Union building in Malet Street, London, where the Trower band is recording a *Rock Goes To College* gig. Problems have arisen — the band is so loud that the cameramen can't hear the

by Steve Brennan

instructions from the BBC outside broadcast van on their intercoms.

"I don't think I've recorded a definitive album," he says. "I just like bits and pieces of all the albums. With *Victims of the Fury* I was definitely feeling aggressive when I wrote it. This album has got the most direction of all the LPs. Before I recorded it I realised: I could mess about with all sorts of different styles and all kinds of music if I put my mind to it. But I asked myself seriously: what is it I really want? What is it I really get off on myself? What is it I really want to say? When it comes down to it, it's rhythm and blues with a blues base. Anything with that kind of feeling to it is my kind of music. When I sit at home and play records, it's always rhythm and blues *and* blues. So I decided to get really serious rather than just playing at it, and I came up with a serious piece of work."

Robin thought that collaborating on the lyrics to the songs would be a good idea. So he contacted Keith Reid, of the late Procul Harum, with a view to putting some words to Trower's music: "Lyrics that he writes have a certain power to them, and I thought it would really add to what we were doing."

Putting Keith Reid's lyrics to the music adds a new depth and feeling to *Victims*. Certainly, the new record strikes a fresh mood, though it still remains distinctive Trower. The rich, sensuous guitar sound is overwhelmingly evident on *Victims of the Fury*, yet it's been pared back to its bare bones. It's raw, it's vital, and it's urgent. Listening to the record, it's hard to believe that it's been made by a musician who has been written off in the past as one of rock's dinosaurs, occupying the same niche as the likes of Led Zeppelin and Genesis. The music doesn't give away an ounce of flab, like MUhammed Ali fit for a rematch.

*Victims of the Fury* was cut in the studio in something like 25 days. "A lot of those tracks were very, very well rehearsed," explains Robin. "We set out to do a live kind of recording. You see, I definitely wanted to play live again, that's the main thing about having live-type material on *Victims*. We were rehearsing to go on the road as much as to go into the studio. And then we just went in and played it and recorded it, it wasn't like making a record. It's a different concept. One of two of the numbers, such as 'The Ring', are all live except for vocal overdubs."

In the studio, Trower uses the same Stratocaster as he does on stage. This is a '66 item alternated live with another '66 Strat which has the bottom E tuned down a tone. Robin uses his pedal board in the studio, too.

"I can't play without my pedal board. that's where my sound comes from, you see. It's working all the time even when I haven't got any of them switched on. It's complicated, don't ask *me* how it works. I had the board built by my electronics guy, he invented the system so that I could use as many pedals as I like without losing signal. It uses a pre-amp down by the effects."

Among the effects on the board are a Univibe, a pair of Electric Mistresses, a Mutron flanger, plus a couple of one offs "knocked up by my guy". He gets through them all in a night, but prefers the psacey noise supplied by the Mistresses. All of the pedals have been doctored to some extent by his consultant: "I don't know that he's done to them, but one of them produces a very adt sort of sound, and the other has a kind of flangey effect. The Univibe has the controls on the outside but I never vary them. We spent a year talking about what sound we wanted before we actually invented the pedal board, and started to mess about with the amps."

The amps, too, huh?

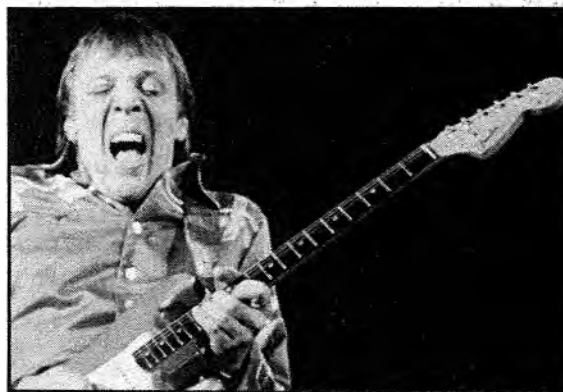
"Yeah. I use a combination of old and new Marshall tops on two stacks. The old one has been doctored, and the other amp is a new one with the pre-amp, and that's been altered, too. The

interference in the past. Ed Sullivan on the quiet passage of *Bridge Of Sighs* would be a disaster.

A quick listen is the only attention that Robin gives to the PA system, just to check that it's adequate. He likes to play loud. Some of the big sound he achieves from his equipment he attributes to his strings. He uses Ernie Ball, .011, .015, .016, .024, .034, and .046 gauges, which are fairly heavy. Too heavy, by some opinion, to bend properly. But Robin maintains that constant practice is necessary before a player can become effective with these heavy strings.

Robin owns six guitars — three Strats, two Gibsons, and a Martin acoustic. The '66 Strat that he uses on stage predominantly is his favourite, and he claims: "It's the best Strat I've ever had. It's obviously going to wear out one day but I haven't put it down since I started using it."

This guitar is used at home when Trower sits down to write songs in front of his Revox. He taps the microphone for a bass drum beat, uses a matchbox for maracas, that sort of thing. Plenty of overdubbing goes onto the Revox before Robin is satisfied that he's got a song. Mostly he'll get an idea in his music room, sort out the medley and the backing, then get together with Jimmy



"I don't think I've recorded a definitive album"

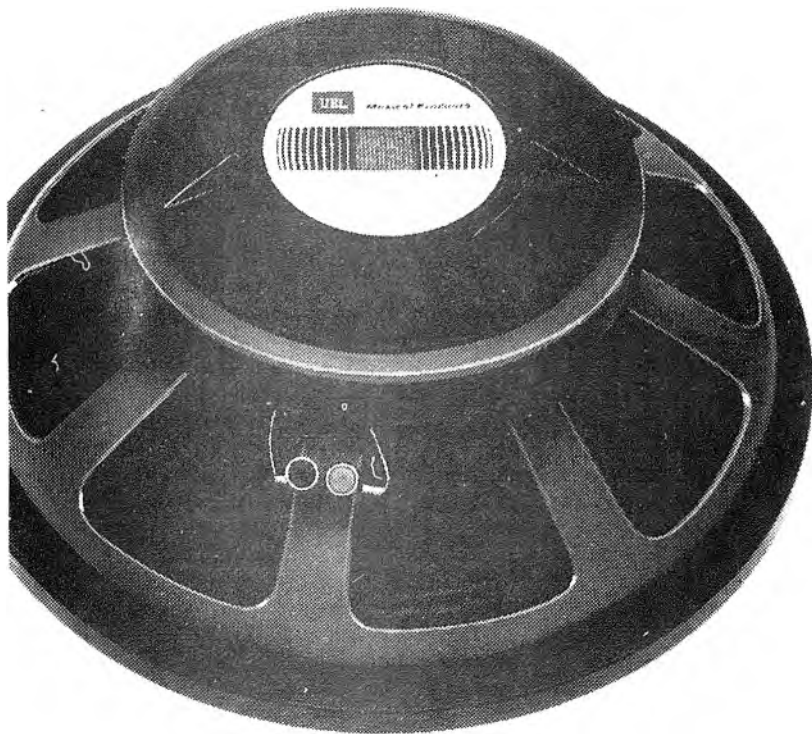
old amp I use for the hardness of the sound, and the new one with the pre-amp I use for its distortion and sustain. I get my full sound out of both of them used together."

Trower is reluctant to divulge the exact settings on his amps, guitar and pedals for some of his best known sounds, and explains this reticence by saying that "it wouldn't be relevant" because his amps aren't standard and neither are his effects pedals. But his guitars certainly are, save for one. This latter is a Strat he's fitted with Lawrence humbucking pickups, because "the Strat and Marshall amps are one of the best TV aerials in the world" and with so many local TV transmitter masts in the States he's suffered from a great deal of

Dewar to write the lyric, or put it on cassette and give it to Keith Reid to take home and work on. Less often, Keith will write the lyric, like on *Victims of the Fury*, and Robin will write the music around that.

There are certain chords that Robin feels happiest using when writing — Bm, C sharp, and E, he reckons these keys have the nicest and homeliest feel on the neck of his Strat: "they're in a nice spot somehow." That's not to say that he can't write songs using other chords, naturally." *Bridge of Sighs*" Robin refers to as "the big E."

"The thing with playing guitar in a three piece," Robin explains, "is that where possible I like to have open strings in the part. That's why I like using ▶



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keys such as C sharp, because it's got an open E, and you can even have an open B and E. Open strings sustain, and they have a more filling sound than a chorded string. I like to use open G and D, I'm always trying to get that open sound. I think that has a lot to do with why I write in those sort of keys.

"C sharp you can use the E chord shape a lot, which gives you a lot of open strings like on 'Day of the Eagle', its got the bottom E and it's also got the open strings on the top. I particularly like chords that are neither major nor minor, I'm very fond of those. I certainly don't like full majors, they're too stated, though I have used them."

How does Trower define his music?

"I don't think that anything we do fits into any categories," he says, after it's suggested that he treads a fine pathway between heavy metal guitar hero and blues player. "We cover quite a wide ground, I think. There's no way you could fit *Bridge of Sighs* into any kind of category. It's in its own space, and that applies to a lot of the stuff we play. I think of it in terms of rhythm and blues, fundamentally, it's music with a blues feeling that's rhythmic. That's if you want to get down to the basics, but of course there's more to it than that.

There's a very spacey mood sometimes, which also comes out of the blues feeling. It's very hard to pin down. I always think of it in terms of the blues.

All Trower's solos are jammed: "I hate sticking to specific things. There is the occasional song where the solo has been worked out. I still leave a small amount of freedom in these cases — such as 'The Ring' — but the solo has been worked out specifically. In these songs, the solo becomes more a part of the song than an overdub because it's live. So when you've got something like that you have to make up for the backing as well as the lead you're doing, and then it's easier to have some idea fundamentally worked out. I never play it exactly the same each time, but the shape of the solo and the direction I'm going has to be worked out. Other than this I don't really like repeating myself.

"I'm always looking for the right solo, basically. I'll put something down on record and be happy with it only because everybody else is happy with it, then afterwards when I play live I'm still looking..."

Trower maintains that obviously *Bridge of Sighs* was the major turning point in his career. After all, it was that album that shot him to superstar status

on both sides of the Atlantic and made sure that he never need work again. Such are the rewards for the few in rock music. But as a musician he looks back to the early sixties and B.B. King for the first major influence in his guitar playing: "I started seeing the guitar as something more than it had been in my mind up to then. It had always seemed to be just a rock and roll thing — Chuck Berry licks and all that. But after hearing BB I began to see it as an expression, even as a voice."

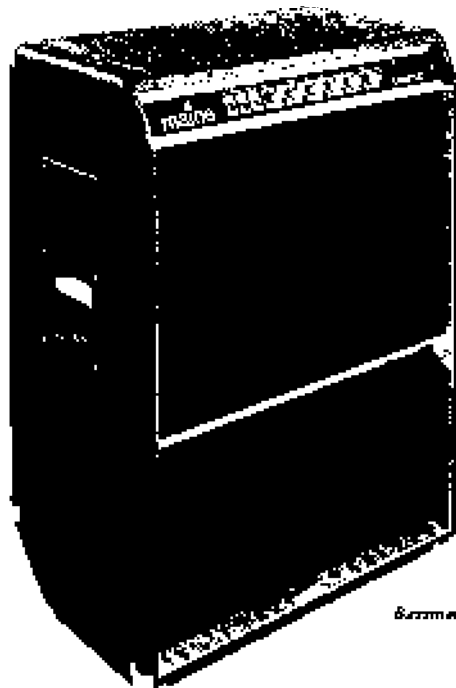
This latter point is well made, because up close when Robin is playing live you can see him shaping each note with his mouth, as if he's singing the guitar parts while he's playing. He admits that the other major guitar player to influence his style was Hendrix. Up to leaving Procol Harum Trower's playing displayed no evidence of his later, powerful, spaced-out boogie. It was around the late sixties that his playing altered dramatically, when Hendrix was at his peak. Initial criticisms that Trower is merely a Hendrix clone have proved to be unjustified. After all, it Webern accused of copying Schoenberg, or Kraftwerk vilified for imitating Stockhausen? Trower merely took a style, honed and refined it until it was his, and there's no disputing that he's sole possessor and master of his technique.

Other influences have been Otis Rush, Albert King and Buddy Guy. *Live At The Regal*, the B.B. King album, Trower thinks is the best example of how to use an electric guitar ever recorded. For his own enjoyment Robin plays records such as James Brown *Live at the Apollo*, Bobby Bland, Muddy Waters, Diana Washington, plus a bit of Duke Ellington, for light relief.

Trower doesn't rate *anything* that's happened in the seventies except for Donny Hathaway, and he's dead now. Obviously the whole punk explosion didn't reverberate hard enough to reach Malibu Beach. As for Two Tone and Mod, well, Robin was barely heard of it. He heard it all back in the sixties from the likes of Prince Buster, anyhow.

And what of the next album? Well, one thing Robin admits to is that he hasn't been happy with all of his material in the past few years. "I haven't been spending the time on the material that I would've liked to," he says honestly, and this explains his collaboration with Keith Reid. "That's why I haven't been touring lately, because I wanted to get the material together. In future the material will always be right, however long it takes to get together. The record company won't like it, but I'm determined to do the best albums that I can."

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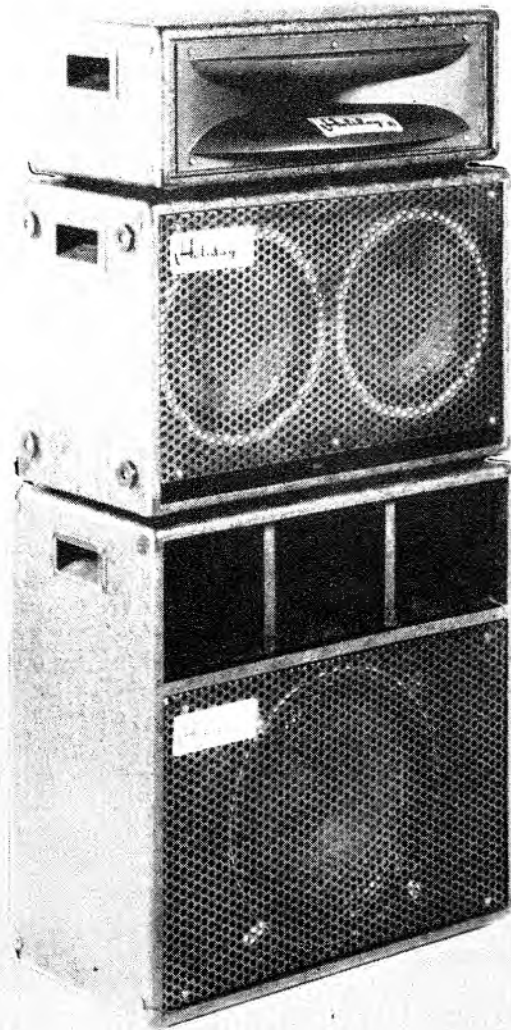
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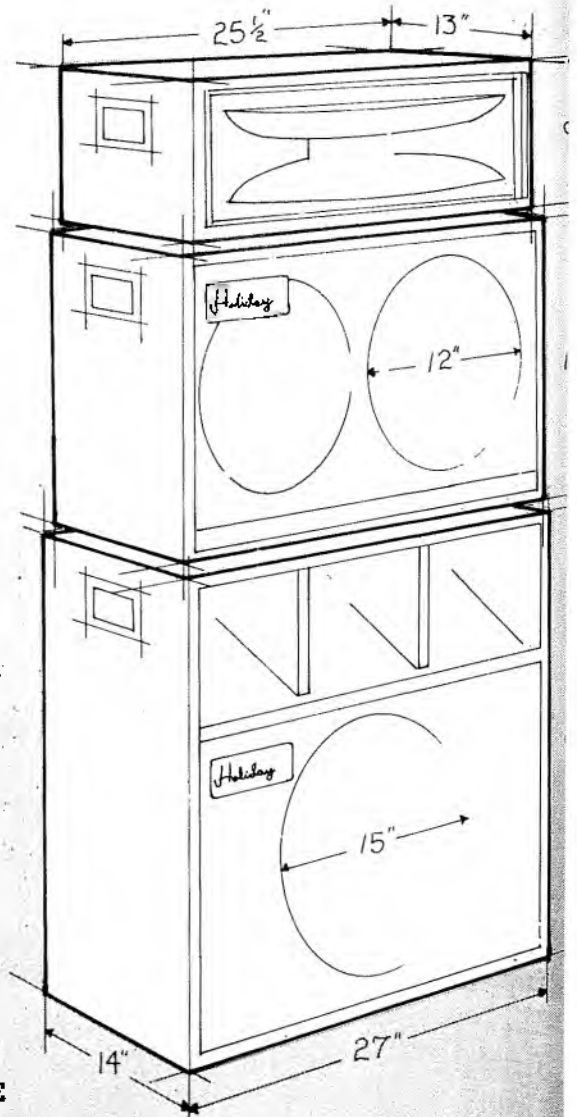
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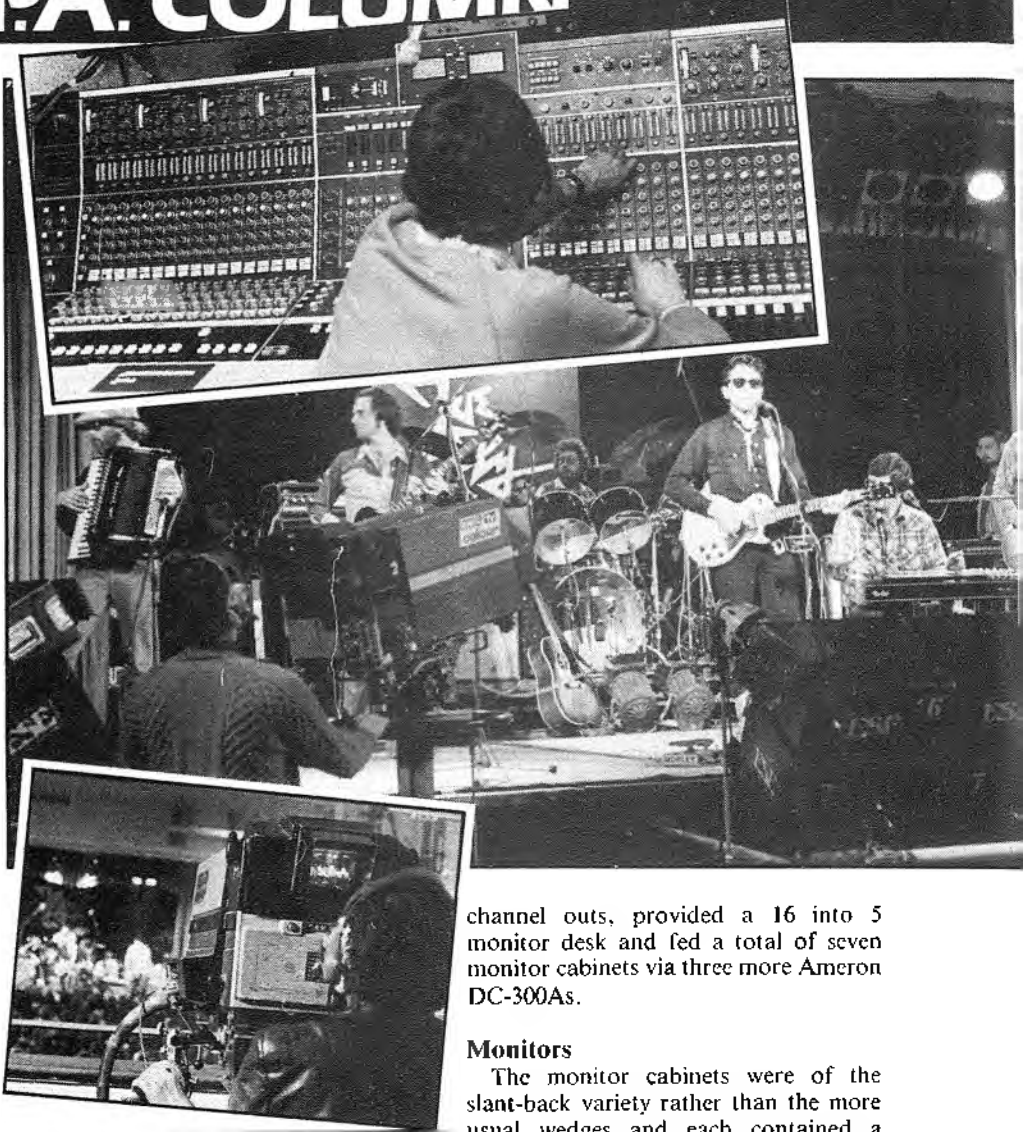
Hire Company: E.S.E., Maidstone, Kent, England

The Joe Ely band hail from Lubbock, Texas and were in the UK in February primarily to play as support band the Clash tour, but had also managed to fit in one or two gigs of their own. Their musical style is very individual and is something of a hybrid between American country music and rock'n'roll. They call themselves a honky-tonk rock'n'roll outfit and the line-up is Joe Ely on lead vocals and rhythm guitar, Jessie Taylor on lead guitar, Lloyd Maines on pedal steel, Ponty Bone on electric accordion, Gregg Wright on electric bass and Robert Marquam on drums.

The band play very tight and have more than their fair share of characters — not least of which is their own soundman-come-general-dogsbody, Wayne Hatchell, or "Hatch" as he likes to be known. For all his outward idiosyncracies, Hatch is in fact a very together guy and was most helpful to us when we arrived about an hour before the soundcheck was scheduled to cover the gig.

In fact just getting to the gig was easier said than done, as the quadrangle which fronts the union building was totally taken up with no less than eight large BBC outside broadcast vehicles and after having picked a way through that lot and avoided tripping over the multitude of cables which criss-crossed the roadway linking the BBC trucks to each other and to the building itself, we eventually managed to find the hall, where by this time most of the setting up was done and most people involved were hanging around while the BBC set up cameras and adjusted lighting. The basic set-up was that all stage equipment, the PA and all broadcasting apparatus and control units were being powered from the BBC generator trucks working at 240 volts single phase at 150KVA. This ensured that there were no problems due to mains voltage fluctuation and that all equipment being used was fed on the same phase and on a common low impedance earth.

Soundwise the PA was quite independent of the broadcast sound except that common microphones were used and fed to the PA desk and the BBC's MSCR (Mobile Sound Control Room) via splitter boxes. Apart from these two link-



ups, the live sound was operated in just the same way as for any other concert.

### The rig

The PA rig was not large, but with consideration for the size of the hall and the band, it was quite adequate. The main desk was a Soundcraft Sixteen 1S and the only auxiliary equipment used was an Eventide H910 harmonizer and an ESE dual 11-band graphic for room equalization. The main loudspeaker stacks each consisted of two ASS 2 x 15 bins fitted with HH 1500E drivers for bass, two 4560 type bins fitted with JBL K140's for lower mids, an ESE 'copy' 2344 and 2350 radial and a genuine JBL 2395 lens, all powered by JBL 2482 compression units, provided the upper mids, and eight JBL 2402 'bullets' provided the highs.

### Crossover

Crossover was four way active by means of the Soundcraft EX4S and with the exception of two HH S-500Ds powering the 2 x 15 bins, all the power amplifiers were Amcron DC-300As (Amcron is the UK brand name for Crown equipment). A second Soundcraft 1S desk, rigged so that both main outputs, both monitor outputs and the echo send channel were all used as single

channel outs, provided a 16 into 5 monitor desk and fed a total of seven monitor cabinets via three more Amcron DC-300As.

### Monitors

The monitor cabinets were of the slant-back variety rather than the more usual wedges and each contained a JBL K140 15" bass unit and a JBL 2390 folded plate lens with 2440 compression driver fed from a JBL 3001 passive crossover. These were positioned with two in an overhanging cradle over the stage apron feeding the front line, two as side fills, two on the drum rostrum and one feeding Scottie Wright on the monitor desk itself.

### Microphones

All vocal mikes were Shure SM58s, and the kit was miked using the prescribed AKG D12 on the kick drum, Neumann KM 84i condensers on the tom toms and AKG D224s on the bihat and snare. I was interested to see that Robert Marquam was playing a Gretsch single skin kit and that the mikes had been positioned right up inside the shells. The BBC had supplied the Neumanns and had directed the mike placements as well, as far as the kit was concerned. It certainly provided a very good drum sound — very clean with lots of attack.

### The Backline

Joe Ely's guitar was a Gibson acoustic fitted with a Barcus Berry and a Lawrence pick up. The Barcus Berry was routed via its pre-amp straight into a DI box and fed straight to the PA and



monitor desks while the guitar fed a Fender Super Reverb 100 fitted with four JBL K110 10" drivers via a Morley volume pedal and a Roland DC30 Analogue Echo.

Jessie Taylor's guitar was a Les Paul Custom playing through a Peavey Deuce combo using a Boss Chorus Ensemble and a Ross Distortion Unit. Jessie prefers to use an Ampeg VT22 amp but could not get one in the UK for this tour. He seemed quite happy with the Peavey though. The pedal steel was a Showbird 10-string twin-neck and was played straight through a Peavey Session 400 and a Fender Vibrasonic Reverb combo fitted with JBL K130 loudspeaker unit.

Gregg Wright's Gibson RD77 Artist Bass was also played straight but this time through an Acoustic 370 amplifier head and an Acoustic 301 1 x 18 "W" bin. The sound crew were not too happy with this cabinet as they thought it had too much "throw" and not enough "spread" on stage with the effect that it was usually turned up too loud and caught the audience in the guts at the front of the auditorium.

Lastly, and certainly not least, we come to another character, Ponty Bone who plays a large Petosa electric accordion, the treble side of which is fed to a Boss Chorus Ensemble 1 and an ESE 7-band graphic to a second Peavey Deuce Combo and the bass side is fed direct to the other channel of the Peavey. For certain numbers he played a small conventional piano accordion which was simply miked up into the PA. Quite an interesting line up of musical instruments and amplifiers among that lot.

#### Television link-up

The BBC used four cameras for TV coverage. Two of these were positioned out front between the front row of the audience and the front of the stage, set fairly low to provide "worms-eye shots" from either side of the stage; one was at the front of the balcony and the fourth was alongside and slightly to the rear of the drum rostrum on stage left directed forwards to the rear of the musicians and facing the audience. The setting up of the cameras and adjustment of the television lighting seemed to be a particularly involved process and seemed to take a considerable amount of time.

It is interesting to see the difference between the viewing angle of a camera lens and the natural field of vision of the naked eye, for the camera shots that I saw flashed up on the monitors in the mobile control units gave a totally different concept of the hall and the stage layout to that which I had observed by being there. These guys really know what they are doing and how to get just the shots they want. It's more a matter of artistic interpretation really rather than showing what is there as it really is. The operators decide how they want the

show to come over and that is how it is — they use video in just the same way as a musician will use a synthesiser, phaser, DDL, etc to colour and alter to achieve a desired effect. All clever stuff.

Getting back to the TV sound side, the BB MSCR vehicle was fitted out with something like £80,000 worth of Neve 44 channel 8 group mixing console, a Studer A80 16-track two inch tape machine, two Studer B62 quarter inch half track tape machines, an Eventide H910 harmoniser, an AKG BX20 studio reverb unit and a pair of amazing quality monitor loudspeakers that are of the BBC's own design. Most of the circuits within the MSCR are routed via patch panels so that the facilities that are provided within the vehicle, and many more which are not provided as standard but can be obtained from a central store for special occasions, can be inserted as and where required. In addition, there are two vision monitors — a colour "on air" monitor and a black and white preview monitor and a number of intercom channels so that all production and technical personnel are in audio contact with each other. On this occasion none of the on-board tape machines were being used as the fully balanced and mixed sound was being fed to video tape recorders in the MVTU (mobile video tape unit) parked next down the line and recorded straight onto the sound track of the video tape.

#### The Soundcheck

During the sound test, each channel is carefully set up for level and equalisation and compressors and/or limiters are patched in as and where required. In rock music, the vocals invariably end up compressed and so do many of the individual instruments. The BBC sound engineer, Keith Harlow — impeccably competent with this large desk — seemed to appreciate the guidance being offered by "Hatch" in respect of the total quality of each instrument and the overall balance of the band during this setting up procedure and it was obvious that Hatch knew exactly what sound the band wanted.

After the basic setting up had been accomplished and the band played through some of the set, certain of the lead instruments — first the lead guitar, then the pedal steel, then the electric accordion, became very distorted as the levels on stage started to go up. This was eventually traced by the BBC engineers in the hall to the fact that all the ESE DI boxes on stage were being overloaded by the instrument amplifiers and so the Beeb had to replace all these with their own DI boxes to overcome the problem. It is amazing how even the slightest amount of overload or distortion can be heard and identified on those BBC monitor loudspeakers.

By the time all was ready, the Students' Union bar had opened and

while refreshments were being taken, the BBC crew produced a large charcoal grill from one of the tenders, proceeded to grill rump steaks for all the crew on the grass verges of the quadrangle, and on went the coffee pot. These guys really had got it together and no messing!

The show was due to start at about 8.00, but it was at least quarter past before the band came on stage. After playing a couple of warm-up numbers — which of course gave Keith and the rest of the BBC crew a last opportunity for final adjustments, the video tape machines were started and the show was on. In the hall, the sound quality was good considering the somewhat live acoustics. For a change, the vocals were adequately projected despite the surprisingly high sound pressure levels coming off the stage from the backline amplification and being reinforced by the DI's over the PA considering that the band is semi-traditional in its instrument line-up.

Although the live performance mix was quite acceptable, the mix in the mobile sound control room was much tighter, with the vocals well forward of the band and the band itself well integrated with the kit well forward in the band mix. I heard most of the 45-minute performance over the monitors in the MSCR and I must admit that I liked what I heard very much indeed. The Joe Ely band is very different to the usual country music band — their music is unmistakably their own and their whole approach is very professional.

I have so far only mentioned two of the BBC's eight trucks. Briefly, besides the mobile sound control room and mobile video tape unit there was a very large CMCR (colour mobile control room). This is a self contained OB unit with a 20-channel sound control facility, 10-channel lighting facility and five-camera vision production room, thereby providing all that is required for a smaller scale outside broadcast in one completely self-contained unit. On this occasion however, only the vision production facility was being used, with sound being handled by the MSCR and lighting by an outside specialist contractor, Lee Engineering. A fourth truck was a Transcription Recording Unit and this was being used to make a separate sound only programme for the BBC's overseas service and for sale abroad. This unit has its own sound mixing console and operates quite independently of the television outside broadcast units. The remaining four trucks are the two AC power generators and two camera tenders, the latter simply providing transport for the mass of hardware and cables that are required for an outside broadcast and which cannot possibly be carried in the CMCR, MSCR or Mobile VT units.

*The concert was broadcast on BBC on March 3rd 1980.*

**Ken Dibble**

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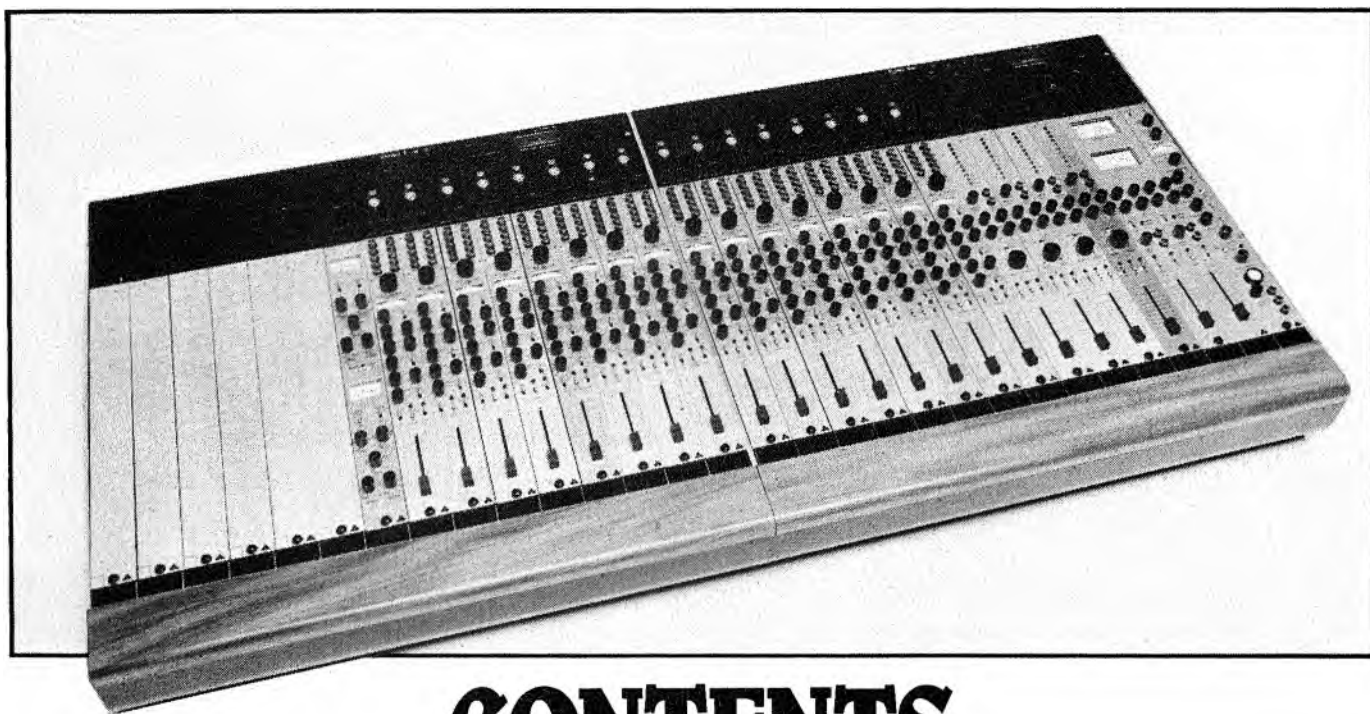


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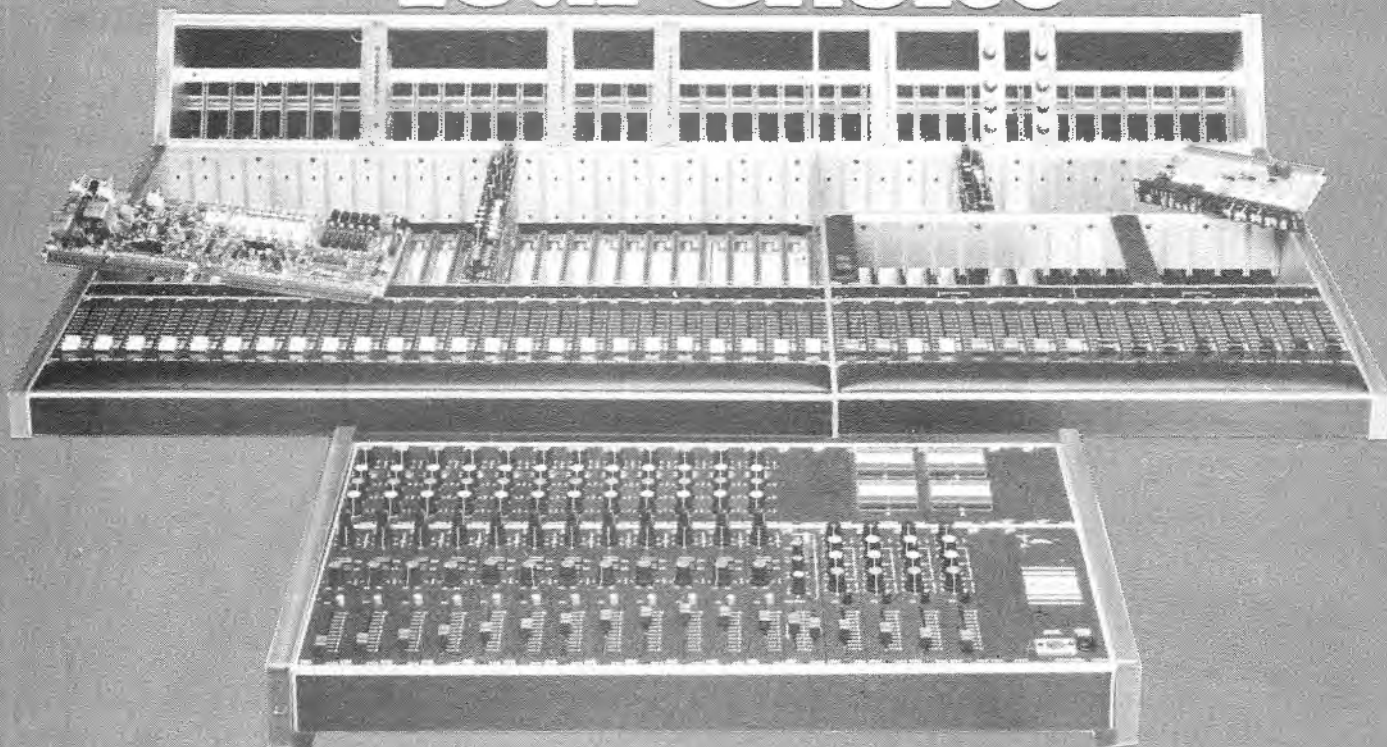
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# Test-Bed Studio Update

## Control Room Basic Acoustics

Control rooms have to be functional rooms as well as acoustically accurate but this does not mean that they cannot be pleasant to work in. If the acoustics and the decor are considered together, it is reasonably easy to produce an environment that is both a "true sound" and a relaxed working atmosphere. I started our design by referring to our earlier drawing of the control room with its rough layout of the equipment to be used. To make the most of the available room the desk was to be end on to the window, requiring the monitors to be by the wall at one end of the long dimension of the room.

### Reflections

With this layout and the bare walls as they stand, an engineer seated at the desk would have several principle reflections to cope with. The ceiling and floor we will at present discount as these are going to have a carpet and false ceiling anyway. We are left then with reflection in two dimensions. Remember at this point we are not considering the fre-

quency response of the room but the worst sources of *sound reflection*. If we remove these, it will make our future problems easier to handle.

These reflections are principally from three areas. The potentially most troublesome is the reflection from the wall opposite the speakers (A) which will give us a delay on the sound of about five times that of the direct sound path from the loudspeakers to the listener as well as being an excellent ingredient for a disastrous standing wave. Acoustically, this wall has to be removed and this is going to require some pretty heavy treatment to achieve this, particularly at low frequencies.

The second problem point is the wall just behind the desk (B). This will cause reflections that will totally destroy any stereo image for anyone sitting at the desk. For practical purposes this wall will have to be treated so that its final acoustic character is such that it parallels the response falling upon the right ear of the engineer.

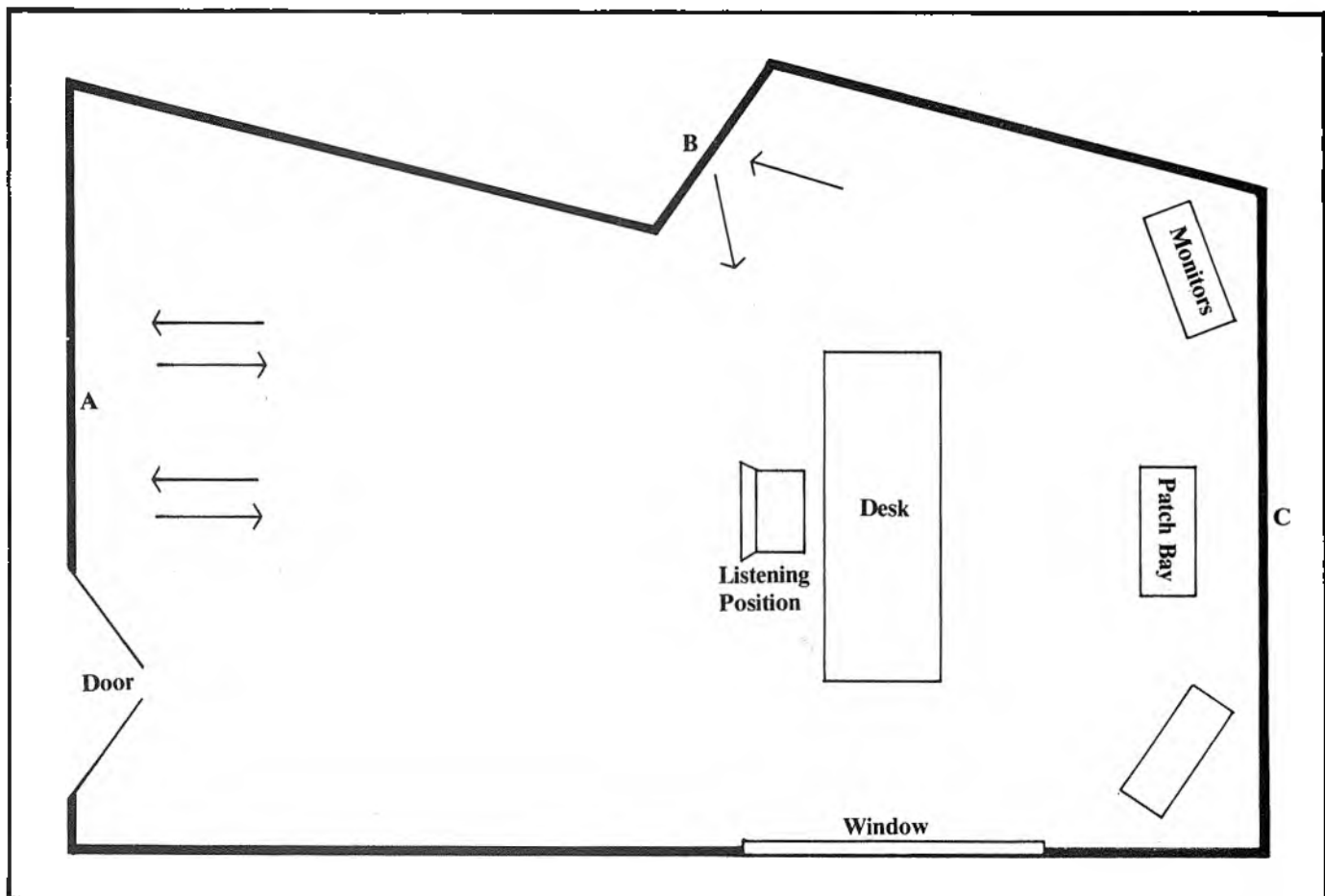
The remaining problem area is reflections from behind the speakers (C). I see

this as being connected with problems in the frequency response of any speaker placed in this position because of its nearness to the wall. So both of these matters will be tackled together.

### Treatments

The principle guiding rules I have used in selecting treatments for the walls is that of all surfaces in front of the listening position being kept bright to the ear and those behind dead. Also to try and keep the room as symmetrical about the front to back axis as possible, but a room of this shape renders this difficult.

In examining the walls of the room I found that underneath the many layers of paint there was an old wall in an attractive multitextured finish. By chipping this back and cutting back the mortar between the bricks we have a bright attractive-looking wall at little cost. Almost every room has a feature that can be used to create a certain character and to a studio this is important as it establishes an identity different from any other and will attract people who like working in such an environment.

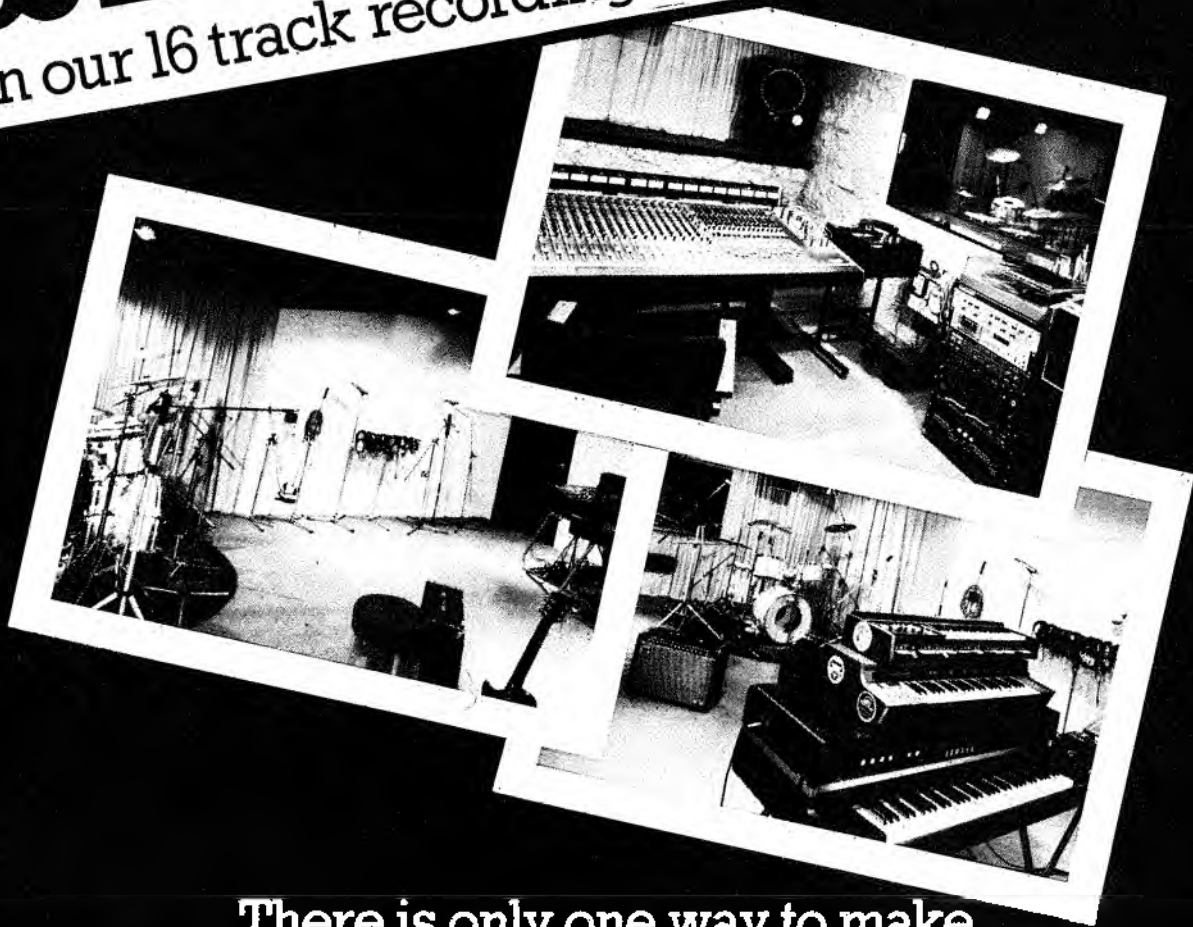




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# Studio of the Month

## The Facility, Bristol

Bristol and its surrounding area seem to be something of a musical desert as far as actual work and venues go, and therefore the new 16-track recording studio The Facility must be a very welcome oasis.

The studio is run by Rick (owner/producer/manager) and Roger (producer/engineer). Rick purchased the company in May of last year with the intention of turning it into a 16-track studio (from its previous 8-track facilities) and, having moved premises, in January 1980 the studio was opened in its present form.

Rick and Roger like to work as a team. They met when Rick was working with his band and Roger was engineering some tracks for them. Between them they hatched their brainchild of setting up as a recording and production company — aiming to be totally professional in their approach and thus produce quality masters ready for national distribution.

The Facility is the first 16-track studio to come to Bristol. That fair city is the home of three or four 8-track studios, but Rick hopes that their approach and service will be catering for a different market. They also proudly claim that they are as cheap, if not cheaper, than all the 8-tracks available. The rates are £100 per 10 hour day, including VAT and use of tape (if you want to take the tape away with you, obviously you are going to have to pay for it).

The pair designed the studio themselves combining Roger's experience as an engineer and Rick's as a musician. The acoustics are designed to be as flexible as possible, and have obviously been very carefully worked out. For example half of the ceiling area is sloped, some of the wall area, behind curtains, is Fibreglass, and the screens used are reflective on one side and absorbent on the other. Thus it is possible to design an appropriate acoustic for each different session. Some time in the future they may well utilise the office area which backs onto the studio as an isolation booth, but there are no immediate plans for this.

Instruments available for your use include two Yamaha



pianos — one acoustic and one electric; a string synth; a Roland synth; a Yamaha CS 80 with programmer (this item will cost you an extra £20 per day); and a guitar. There are also various amps and cabs around, and should all this still not meet your needs the studio has an arrangement with Biggles Music and should be able to acquire whatever you ask for. They are also in the process of purchasing a full drumkit, which will probably be Tama.

Control room equipment includes the very first of the new Soundcraft 24/16 Desks to be installed in this country. The monitors are Tannoy, and the tape machine is a 3M M79 (using Ampex tape). Effects include a Klark Teknik Time Processor which, among other things, will flange and phase, Sound Workshop Reverb and an analogue delay. However, they are still very new. They consider that the studio is fully kitted out with everything that is essential to enable them to operate efficiently and as they build up their resources, so they will be able to build up the studio equipment available. "Toys" are not priorities on their list — they maintain it is quite possible to achieve excellent quality recordings without them, they are considered just a very nice luxury. Both

are ploughing their profits back into the studio and they intend to carry on doing so for a long time yet.

What sort of market are they trying to attract? The answer is, quite honestly, everything and anything that cares to come their way. The name is supposed to convey this, and if you think about it, it certainly does — The Facility — a recording facility, quite plain and simple. They will not specialise in any particular type of music or person — they work with musicians from every conceivable category — classical, jazz, quick demos, masters, and they are especially helpful and sympathetic to small bands who have no money and yet are desperate to play.

They will always try to help and be as flexible and generous as possible in terms of time, effort and advice. As Rick said: "If somebody brought their parrot in here and wanted to record it, we would do it."

They are both deeply concerned about the plight of Bristolian musicians. Apart from the usual civic halls there are only about three venues for local live music — the largest being a pub with a capacity of only 200. A band who is described as doing a lot of gigging will turn out to be playing about twice a month at the most. In spite of this situation

there are a terrific number of bands around — musicians very hungry to play in one form or another. A thriving musical scene with no outlet. Rick and Roger believe that among these musicians there is a wealth of talent, and they will show equal interest and enthusiasm to *anybody* who comes in. This is their reason for keeping the cost low — they aim to make it as accessible as possible. They are also sickened by the way small bands are sometimes given bad advice by the record companies.

A band who is told by the company: "Thank you very much. We listened with great interest/enthusiasm/fascination etc to your tapes. However, we cannot accommodate your particular type of music at this moment in time. Anyway, please do keep sending us tapes etc etc." This is all very well, but, sadly, this is often just their way of saying "you'll never make it mate".

So, as a result of this, the poor little band will continue to spend all its money on playing and equipment, fondly thinking that one day they will make the bright lights. Rick and Roger will try to be honest. If it is clearly a myth they will feel bound to tell you. On the other hand, if it is simply a case of the talent being quite apparent but channeled in the wrong direction they are prepared to spend a lot of time and effort in putting things right. It would appear that if you have them behind you, they will do everything in their power to ensure your success.

Rick's closing comment was that they sometimes have a band come in and tell them that they had been wanting to come for ages but were under the impression that they weren't good enough. These are the sort of people that they would like to see more of — those who have been scared or suspicious of them for one reason or another.

So, if you feel that this is the facility for you, give Rick or Roger a ring on Bristol (0272) 552213.

Janet Angus

# Recording Synthesizers

## Effects and Mixing Part 9

In this article, I am going to assume that all the parts of an arrangement have been recorded on a four-track machine, and that the aim is now to mix down these four tracks into a stereo recording. During the process of producing the final mixdown it is quite common to add a variety of effects such as phasing, echo and reverberation, these effects having been avoided until a late stage to preserve as much flexibility as possible. If for example a solo line has been recorded with echo, and if during the mixdown it is decided that there is already too much echo on the solo, there is nothing to do but go back and re-record that track. On the other hand, if the solo line was recorded "dry" (without echo), then echo can easily be added later, the amount being perhaps better judged in relation to all the other sounds in the final product.

So let's start this month by first looking at what might already be recorded on tape and what effects are to be added during the final mixdown, before moving on to take a look inside a simple mixer.

### Track layout and effects

Figure 1 shows how the parts might have been laid down on the available tracks. In this example, track 1 contains the percussion section, track 2 the

bass line, track 3 the strings and track 4 the solo line (perhaps voice). The signal from each track is available separately at one of the line outputs of the recorder, and the volume of each channel is independently adjustable by the appropriate output level control. Let's assume that in the final recording strings (direct) and strings with a phase effect are both required and similarly that the solo track will appear both as it stands and also with a flange effect in the final mix. Figure 1 shows the output from channels 3 and 4 split and fed into the effect units as necessary. We therefore have six signals to be mixed down on to two tracks, four outputs from the recorder plus two from the phaser and flanger. Let's also assume that during the mixdown echo is somehow to be added to the solo line and bass part (tracks 4 and 2) and a touch of reverberation is to be added to everything.

Although all this may seem a tall order, both the echo and reverb effects could in fact be handled during one mixdown by one of a number of relatively inexpensive "8 (or 12) into 2" mixers currently available (e.g. MM). But before finding out exactly how the final mixdown would be carried out (which I will describe next month), let's sort out how a simple mixer works.

### An 8 into 2 mixer

All mixers contain a number of input channels, from four upwards, which are arranged in columns across the mixing desk. One input channel of a typical eight into two mixer (i.e. eight channels in, two channels out) is shown in detail on the left in Fig. 2. One signal from the recorder feeds into the channel line input (A) and is first amplified or attenuated by an amount determined by the gain control. The signal is then filtered, its sound quality being modified by the equalisation controls which selectively emphasise or de-emphasise selected frequency bands.

After equalisation the signal is often split (at point B, Fig. 2), one branch passing through a level control called "foldback" and then into a summing amplifier (FS) which adds together similar foldback signals (F) from all the other channels (2 to 8). The output of the foldback summing amplifier passes through a master foldback level control and then emerges as an output from the mixer called the "foldback send". This signal is often sent through headphones to studio performers so that they can hear one-another and also hear pre-recorded tracks on tape. Alternatively, the foldback send output can be used to provide a special mix for on-stage monitors during a live performance. The important point to notice about the

foldback send output is that it is independent of the channel fader settings, the channel faders being situated after the branch at point B.

Whether or not the signal branches after the equalization controls (foldback is not always provided), it passes next through the "channel fader" which adjusts the relative level of that particular channel in the final mix. Channel faders are never rotary controls like the other but sliders, mainly for ease of operation of a number of adjacent channels. Notice however that although they are always placed nearest to the operator, the channel faders are not actually the last control through which each channel signal passes. After the channel fader, the signal splits again (at point C, Fig. 2), one branch passing through the effect level control and then into a summing amplifier (ES) which adds together the signals (E) from all the channels. The output of the effect summing amplifier passes through a final level control before emerging at the effect send output of the mixer, ready to drive external effects such as echo or reverberation units. Unlike the foldback send, the effect send is altered by channel faders. (What this means in practice is that as the contribution of a particular channel to the overall mix is altered by the channel fader, so that channel's contribution to the effect send signal

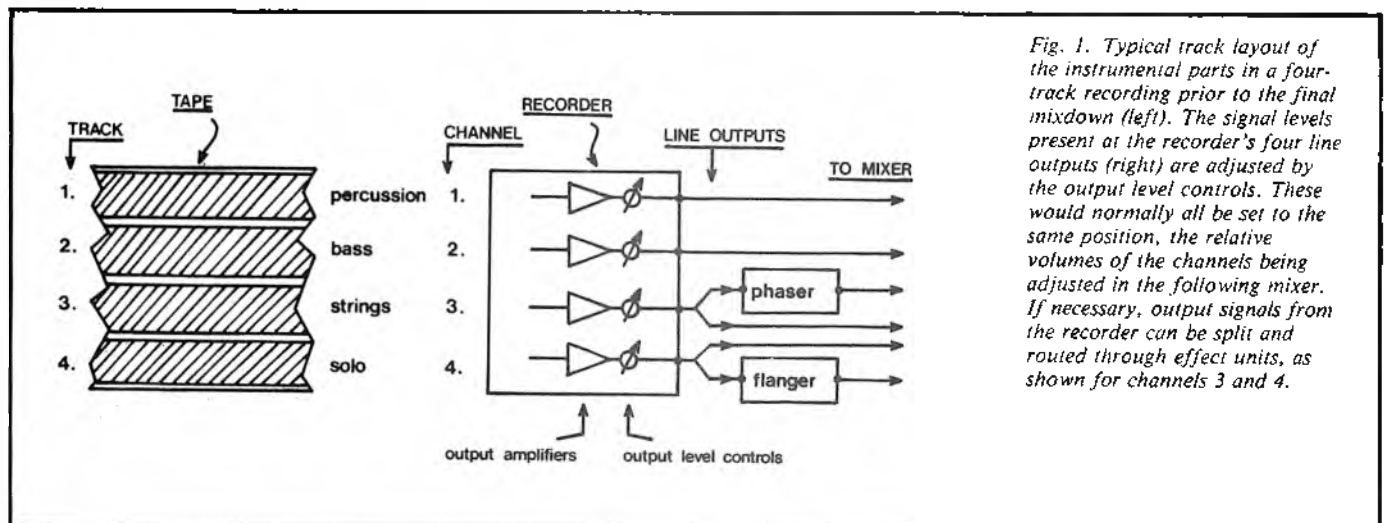


Fig. 1. Typical track layout of the instrumental parts in a four-track recording prior to the final mixdown (left). The signal levels present at the recorder's four line outputs (right) are adjusted by the output level controls. These would normally all be set to the same position, the relative volumes of the channels being adjusted in the following mixer. If necessary, output signals from the recorder can be split and routed through effect units, as shown for channels 3 and 4.



is altered in proportion.)

Referring to the left of Fig. 2 again, the other branch from point C takes the signal to a *panning* control which splits the channel signal into two. These are the channel left and right signals (L and R), their relative levels being determined by the setting of the panning

control.

In effect, the "pan-pot" allows the operator to position the instrument on the track routed to that particular channel anywhere in the stereo image. Like the channel fold-back and effect signals, the left and right signals from all channels are summed together, the

summed signals passing through two master faders before emerging from the mixer.

Signals generated by an external effect unit have to be included in the final mix and are therefore routed back into the mixer via the effect return inputs (shown on the extreme

top right of Fig. 2). These signals pass through level controls before being added into the final left and right outputs.

Next month I will be describing the final mixdown and rounding off the series with some "do's and don'ts".

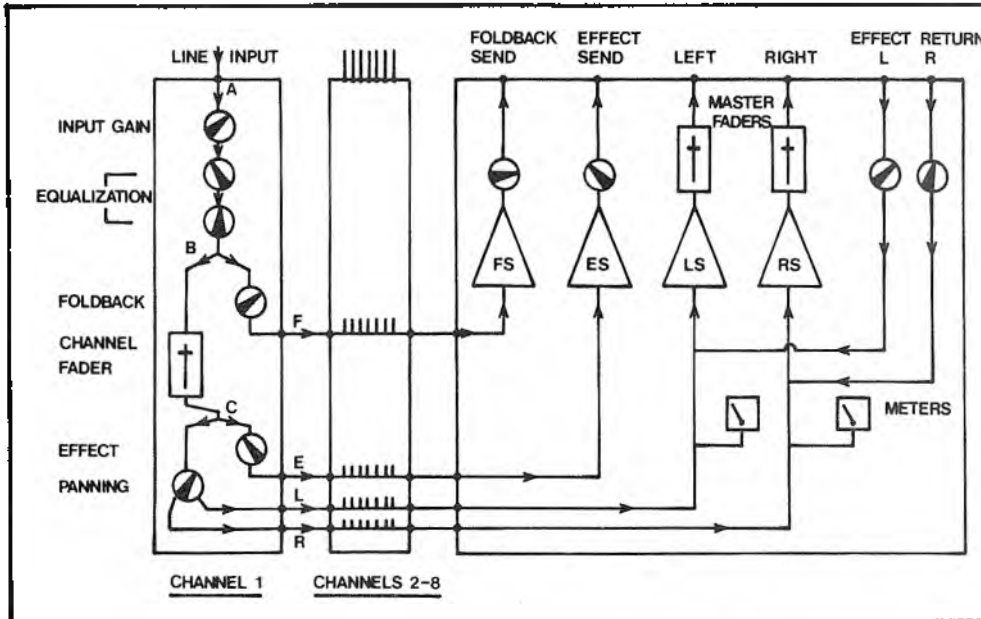


Fig. 2. Schematic diagram of an "8 into 2" mixer showing the paths taken by the signals in relation to the panel controls. One channel is illustrated in detail on the left, the others being identical. The block on the right shows the four summing amplifiers (FS etc.) which add together the foldback (F), effect (E) and left (L) and right (R) signals from all the channels. The "foldback send" output is intended to drive monitor headphones or speakers for the performers' benefit. The "effect send" output usually drives an echo or reverb unit, the output of which comes back into the mixer at the "effect return" inputs. The meters monitor the final left and right output signals either before (as shown) or after the master faders, depending on the design of the mixer.

## Celestion

## ADAM HALL

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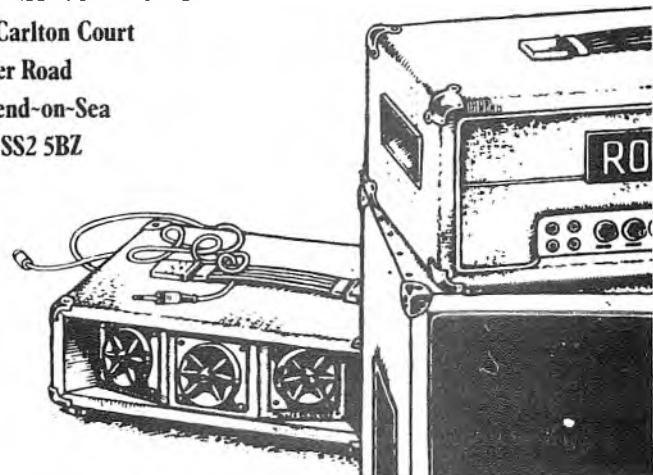
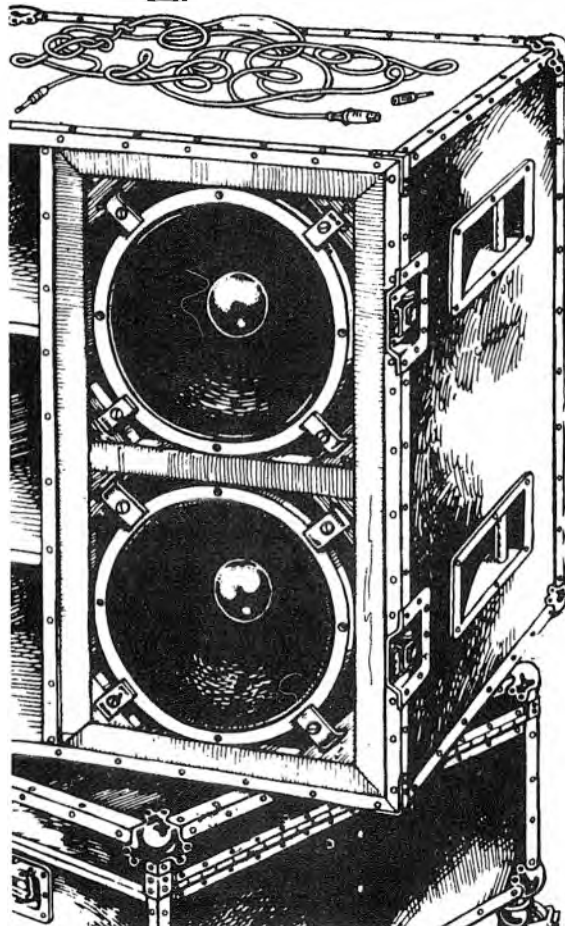
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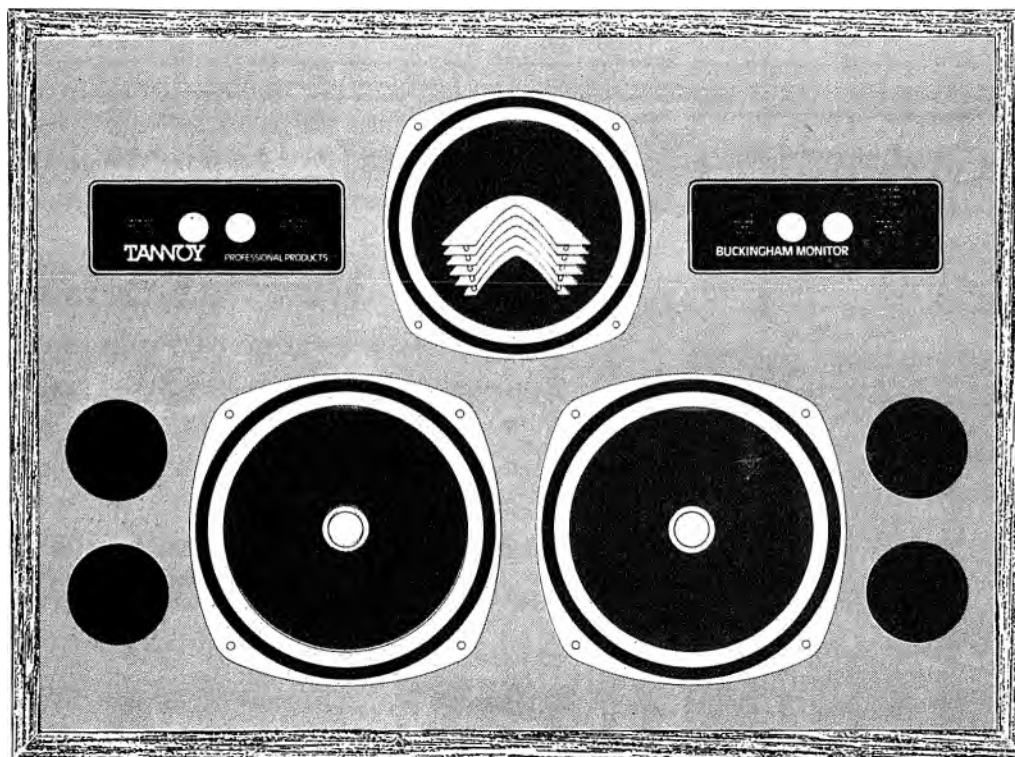
# Our back room boys are out in front.

Our R & D Division have been leading from behind, so to speak, for the last 50 years or so, but since we created our Professional Products Division a few months back it's really gone to their heads.

Now they have come up with a range of three new monitors. The Buckingham is a three way system, using a 10" Dual Concentric unit and two 12" L.F. drivers, with 94dB sensitivity and 150 watts continuous power handling. Two 15" Dual Concentric monitors, the Super Red and Classic, complete the range.

For an encore they have introduced an electronic Frequency Dividing Network with L.F. parametric equaliser and time delay facility that is as elegant a piece of electronic engineering as you'll ever see.

If you would like further technical information regarding these and other Tannoy products contact: David Bissett-Powell, Professional Products Division, Tannoy Products Ltd., St. John's Road, Tylers Green, High Wycombe, Bucks. HP10 8HR. Tele: Penn (049 481) 5221. Telex: 837116.



Buckingham Monitor internal volume 230 litres (8.1 cu. ft.) 1030 mm width x 722 mm height x 430 mm deep  
X05000 Electronic Frequency Dividing Network for standard rack mounting 465 mm wide.



## TANNOY

# Studio Test

## Sennheiser HD424X

Just as the choice of a monitor loudspeaker is made largely by personal preference for the sound it produces, so it is with headphones.

Professional requirements are best explained by examining the use of the headphone in the multitrack studio environment.

Very little mixing is done on headphones as it is difficult to make accurately valued judgments regarding tonal balance, equalization and instrument balance in comparison to using loudspeakers.

Headphones are often used to check the positioning of instruments in the stereo spread — a much more precise method due to the almost total separation of the left and right channels as perceived by the ear.

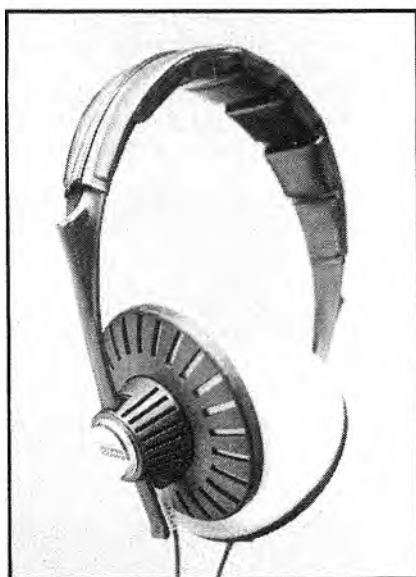
Multitracking, high levels of volume and acoustic separation have meant that it is very common for musicians to have to wear headphones to hear what they and other musicians are playing or have played. Experience has shown that most musicians are not ultra-critical of the fidelity of the sound quality from headphones in these circumstances as long as it is fairly close to what they hear in the control room. Volume handling is probably the first criteria followed by clarity, as the information content of the signal is more important than the quality. The major exception to this seems to be vocals where the singer is often quite thrown if the sound in the headphones is not very close to this natural voice sound.

At the end of a take, headphones get mistreated — maybe thrown down in a fit of temper or the lead ripped out because they weren't unplugged as everyone rushed out for the playback. Then a bit later they get sat on and a guitar amp wheeled over them. Ruggedness is another "pro" requirement.

The high sound levels encountered cause failures after a while in all headphones, so remember what the repair situation is (and the unit cost).

Very few of these are domestic hi fi considerations and there are many more — but these are the major points we will be considering.

The HD424X is an open-design dynamic headphone. It is constructed almost entirely from black plastic with a crinkle finish. The headband has a removeable padded cover and the ends of the headband are notched to allow position adjustment of the headphone shells. These shells have a diameter of 90mm with a rotation of slots on the outside which are covered on the inside



of the shell with a fibrous paper material to prevent a direct connection between the front and back of the shell.

The transducer is seated in a raised fitting and is held in place by three plastic clips on its frame. To remove a transducer only requires lifting these three clips and pulling it out. Replacing it needs a little pressure and it snaps into place. The cable enters on both sides of the headphone on small two pin plugs — one lug of which is slightly larger. These plug directly into the rear of the transducer when it is in the head shell so there is no soldering required. These plugs are color-coded red and yellow but there is no indication on the headphones as to a left and right. At the other end of the cable is a molded stereo jack plug with a long cable support. One clever point here is the color coding of the insulating sleeves red and yellow to aid identification of the left and right channels corresponding with the plugs at the other end of the cable which is about three meters long.

Each ear piece has a yellow foam cushion of the same diameter as the headphone shell. These are extremely comfortable and cover the whole ear. They can be removed for cleaning with just a light pull.

The headphones are very light — about 170 grams and when worn by several people for periods of over half an hour continuously, no discomfort was experienced — in fact, it is easy to forget that you are wearing them.

### Listening Test

My listening panel for this set of head-

phones consisted of four musicians, two recording engineers and three non-musicians with critical ears (their description). They were not all present at the same time but their comments were surprisingly uniform about the HD424X.

The first comment was that the sound was "very close" and appeared "slightly less ambient" than they were used to. They were also described as "bright but with a full warm bass response" and being "very efficient." These comments actually largely agreed with my own opinions although I did not make them known until the panel had written their own comments down. There was plenty of volume for even a modest amplifier setting and the brightness of the response retained the instrument detail even at high volumes. I also tried adding 12dB of lift below 400Hz and then raising the volume until the sound began to break up. Surprisingly, this lift only lowered the level at which the break-up occurred by a small degree and then it really only upset the bass frequencies leaving a still workable degree of clarity in the highs. This volume level was very high and extremely uncomfortable — I could only stand it for a short period — so there should be plenty of headroom in normal use.

The remaining point is that there is a lot of sound transmission in and out of the headphones due to their open design. How usable this makes them for a musician in a studio environment depends on the circumstances. A musician playing a loud instrument such as drums or electric guitar relies on the sound isolation of closed headphones in these cases would probably not be practical. In some cases, the ability to hear your own instrument naturally is beneficial, such as on acoustic instruments where the physical control of the instrument is guided by the sound you hear. This of course includes vocals.

### Conclusion

I found the Sennheiser HD424X to be a very suitable headphone for studio use, having a sturdier construction, easy servicing, a good natural sound on most material and a high degree of comfort. They are, of course, open headphones with the limitations mentioned but I believe that any studio should have a selection of headphones of different types and makes, so that special requirements can be met. I recommend the HD424X for consideration.



# Studio Test

## BGW 600 Power Amp

The BGW 600 is a stereo power amplifier in a rather more basic format than we have come to expect from BGW Systems Inc. Apparently the idea behind this model is to offer the performance of other BGW models but at a lower price.

The format is 19 inch rack mounting as is usual and requires 8¾ inch of rack space. The front panel is ¼ inch thickness steel in a black finish with four fixing holes on either side. The power transistor heat sinks form the sides of the cabinet while the rear, floor and top are one-sixth inch thick sheet. Construction is solid and appears to be capable of

withstanding hard use.

The front panel contains left and right gain controls with associated LEDs indicating clipping and a power switch with LED. There are no carrying handles on the front panel and this may leave the gain controls rather vulnerable to knocks.

There is no interior cooling fan, so all the power transistors are mounted on the sides so that an exterior fan could be used to cover several units in a rack.

The rear panel contains unbalanced jack inputs, a recessed mono/stereo slide switch and the output connectors.

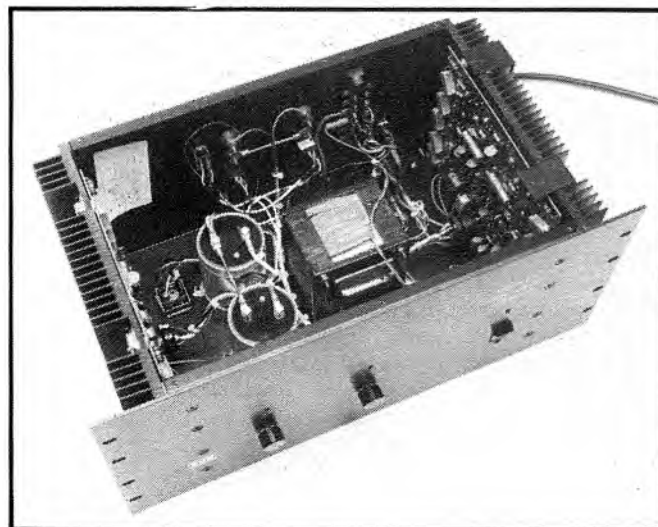
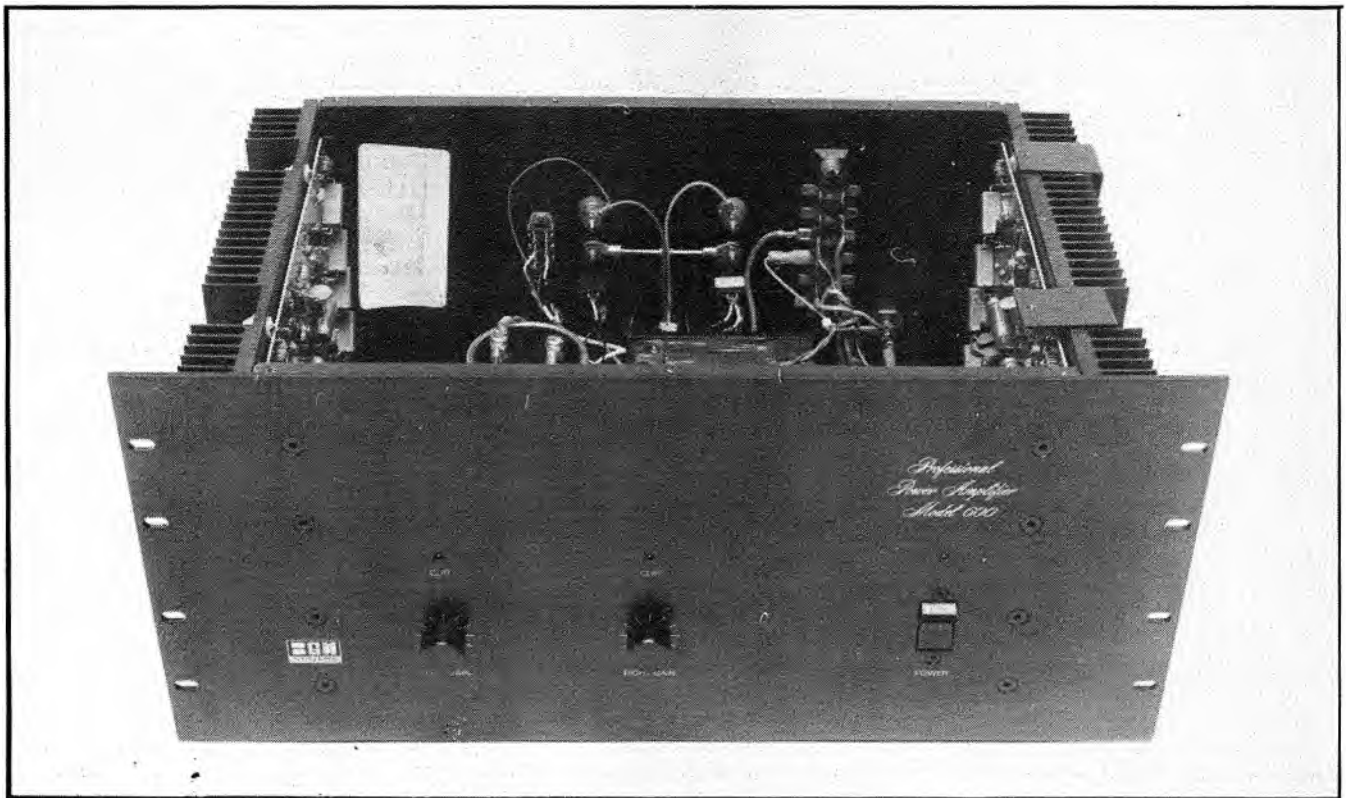
Internal construction is of a high stan-

dard with the power supply situated in the middle of the floor and the PC boards mounted on the reverse side of the heat sinks so that the pins of the power transistors mount directly onto the board. All connections to the boards are in the form of a multiway connector.

### Conclusion

The BGW 600 acquitted itself well and any 'financial short cuts' taken have not affected the performance which is of a high standard.

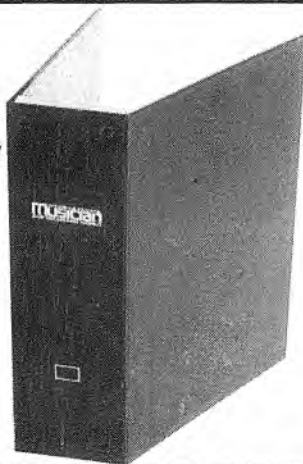
**Keith Spencer-Allen  
and Mark Sawicki**



# recording world

PARAMETER	RESULT	TEST CONDITION	COMMENTS
Specific power output Watts (RMS) R-right channel L-left channel	510.76 WRMS 526.70 WRMS 288.12 WRMS 289.20 WRMS 179.56 WRMS 184.96 WRMS	R. 4 ohms L. 4 ohms R. 8 ohms L. 8 ohms R. 16 ohms L. 16 ohms	BGW claim the following: (A) 1kHz power: 200 watts/80Hms per chan. Both channels operating, 0.10% THD (B) 1kHz power: 285watts/4 ohms per chan. Both channels operating, 0.15% THD (C) 1kHz power: 570watts/8ohms (bridged MONO) 0.15% THD. The 600 model amp employs as the output stage devices six pairs of SJ7394/SJ7407 fully complementary devices (150 watts each), having total dissipation capability of 300 watts!
Input Sensitivity in VRMS for 350 WRMS (37.41 VRMS) output signal Ref. 1kHz	R. 2.03 VRMS L. 2.01 VRMS	Ref. 1kHz signal. 4 ohms load applied. Measured digitally using Sangamo-Weston model 6000 digital multimeter. Accuracy better than 1%.	Manufacturers' Input sensitivity figure: is considerably lower, claimed @1.88 volts. However power output is not specified. Voltage gain is 26dB (20 times).
Total Harmonic Distortions (THD)%	R. 0.0061% L. 0.0071% R. 0.098% L. 0.061% Mono: 0.0063%	@175 WRMS Ref. 20Hz @175WRMS Ref. 20Hz @175 WRMS Ref. 20kHz 8ohms @175 WRMS Ref. 20kHz load 500 WRMS; Ref. 1kHz	Very low in low frequency region, rising gradually with frequency. BGW figures — 0.10% Ref. 200 Watts/1kHz/8 ohms or 0.15% Ref. 285 Watts/1kHz/4 ohms.
Intermodulation Distortion (ID)%	less than 0.02%	Ref. 0.25 -200 watts	Quite good. These results correspond to 60Hz: 7kHz @4:1 ratio test.
Input impedance	Approx 15Kohms (variable figure) dependant on channel gain setting.)	Ref. 1kHz The channel gain control is 22Kohms/1/2 watt potentiometer.	Satisfactory.
Hum & noise level	better than 106dB	Below rated output into 8 ohms (unweighted band of 20Hz ÷ 20kHz)	Very good. The electronic circuit of the 600 model power amp employs mainly discrete components. For improving S/N performance the whole system is extremely well screened magnetically. Smoothing section of the P.S. unit uses a pair of 9800uF/100v electrolytic capacitors.
Frequency Response	+0: -3dB +0: -0.25dB	Ref. 1Hz ÷ 100kHz Ref. 20Hz ÷ 20kHz	Very good. The 100kHz band
Damping Factor	Greater than 230:1	Ref. 1kHz/8 ohms	Acceptable.
Capacitance Load Test	OK	2 microfarads non-electrolytic capacitors and 8 ohms dummy load.	Very good stability margin. The amp doesn't show any tendency to instability with capacitive loading.
Open Circuit Stability Test	OK	Dummy load removed both L&R channel set at MAX. Checked in both stereo/mono mode of operations.	No problems during OCS tests. An error sensing op-amp stage is used to stabilize performance.
Short Circuit Test	20 sec.	Full drive into 4 ohms. Both channels tested, but carried out separately.	The 600 model features the heatsink mounted bias circuit to provide precise temperature compensation and safeguards the unit.

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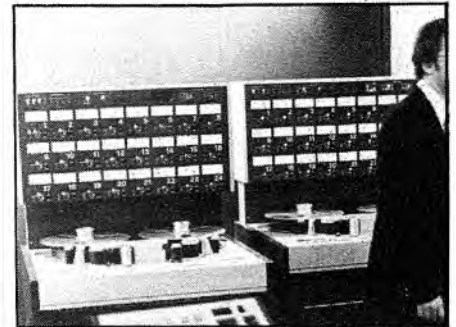
# AES REVIEW

The Audio Engineering Society held its 65th Convention in London at the end of February and split the associated exhibition between the Park Lane and Hilton Hotels. Several members of the IM&RW staff were dispatched to cover the ground equipped with packed lunches and thermos flasks (the prices in these hotels are something else) with orders not to return till they had shaken hands with every exhibitor and inspected every item on show. Needless to say, they failed, even after spending all the hours the exhibition was open rushing around frantically. The show was very extensive with well over 100 stands and a large proportion of these having demonstration rooms as well, so they have been treated leniently.

In general it was a good, well organised show with our general impression being one of improvement rather than innovation. The most innovative innovation came from the 3M company and the European launch of their digital recording system. They held a very impressive demonstration, unveiling a 32 track recorder and mastering machine both fully digital. The real importance of this will probably only be seen in historical retrospect as it appears most would-be purchasers are at present purely concerned with remaining profitable in a somewhat difficult period for the recording industry.

Another trend we found, was the way that vca technology had filtered down to equipment at price levels which would have been considered impossible a couple of years ago. Even quite modestly priced desks now seem to incorporate or come pre-wired for automation.

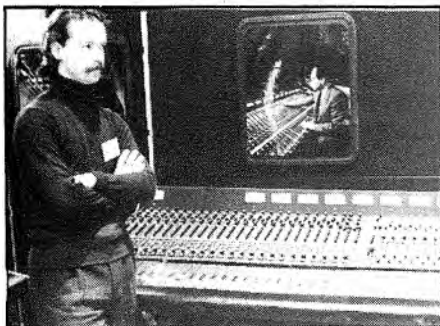
We have included a few pictures of the many products and personalities we met and apologies for the many omissions.



Two 24 track Studers in tandem



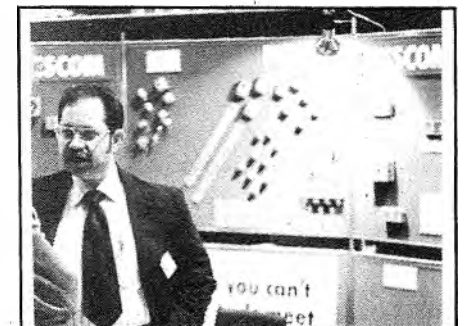
Ben Hogan of Altec Lansing



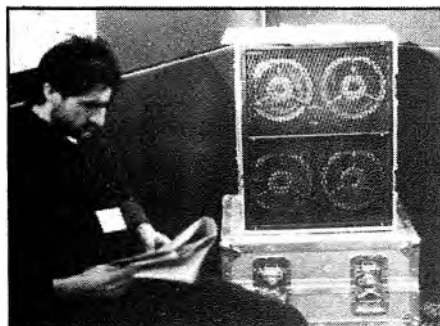
The golden touch from Midas



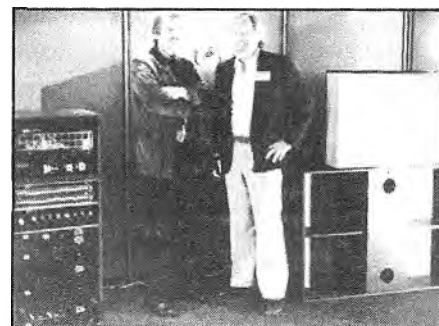
Worthy of closer inspection



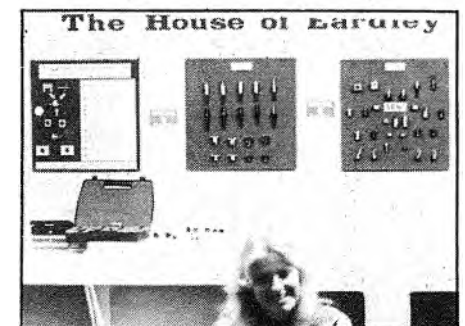
The Sescom display



A studios pose on the Red Acoustics stand



Bruce Scrogin(right) of JBL with Stephen Court of Court Acoustics



Accessories courtesy of Peter Eardley





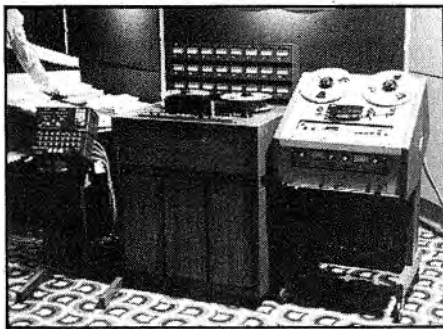
A pretty face from Klark Teknik



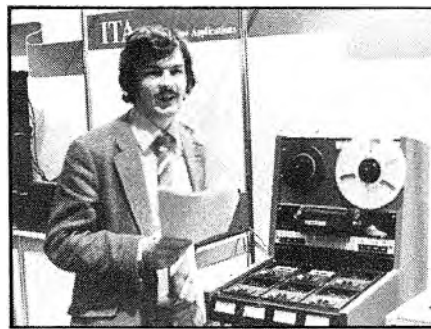
Interest on the HHB stand



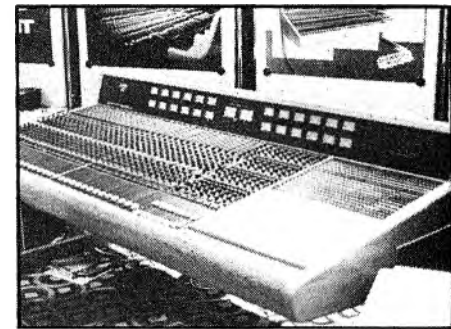
The last of the analogues from 3M



Large and little from MCI



Otari tape to cassette duplication from ITA



One of the latest Soundcraft desks



The attractive James B Lansing stand



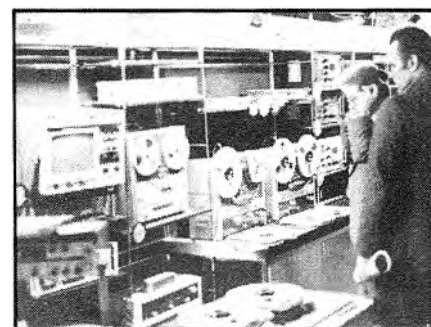
Scamp and friend from Audio and Design



Bob Wilson of Atlantex



A hand at the controls



Everything taped by Neal Ferrograph



A smiling Bart Moolenbeek of AKG



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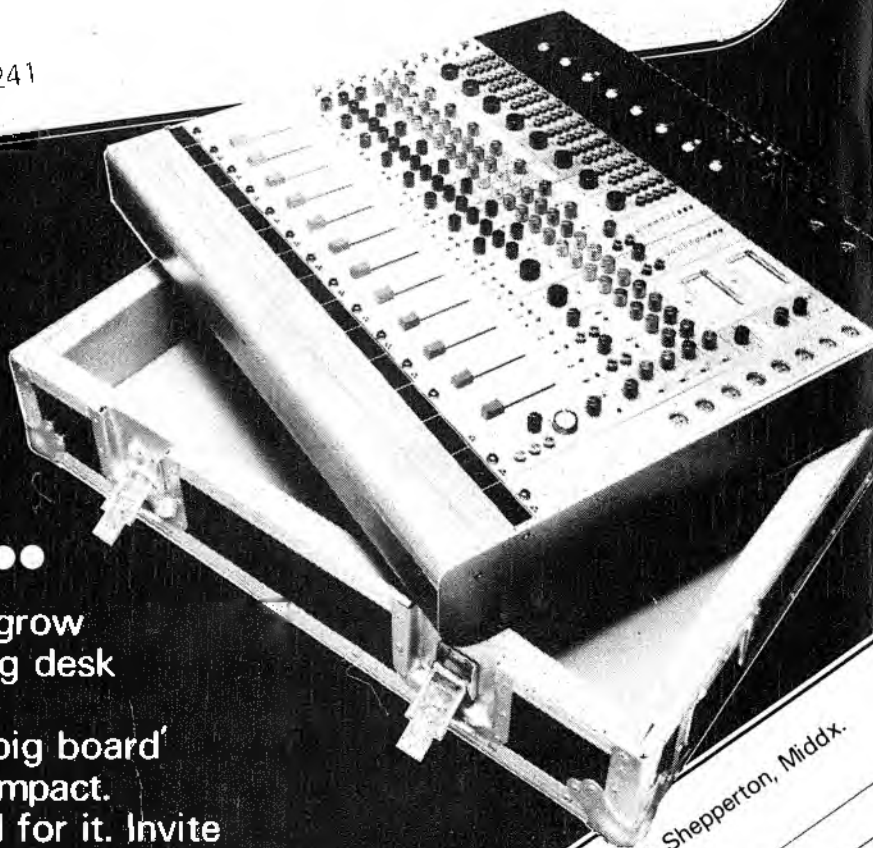
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# Studio Test

## Trident Fleximix

**T** Trident Fleximix is the "baby" of the Trident range of mixing consoles and it is probably one of the most flexible in the possible variations of physical layout. The basic system centres around a choice of mixer mainframes with eight or 15 module capacity and these may be coupled to achieve the size required.

Due to the design it is possible to move modules to any position within the frame desired but we will come back to this later. The mixer under review consists of 16 input modules, four sub-master modules, one stereo master module, one auxiliary module and a stereo compressor/limiter, placed in two, 15 module mainframes.

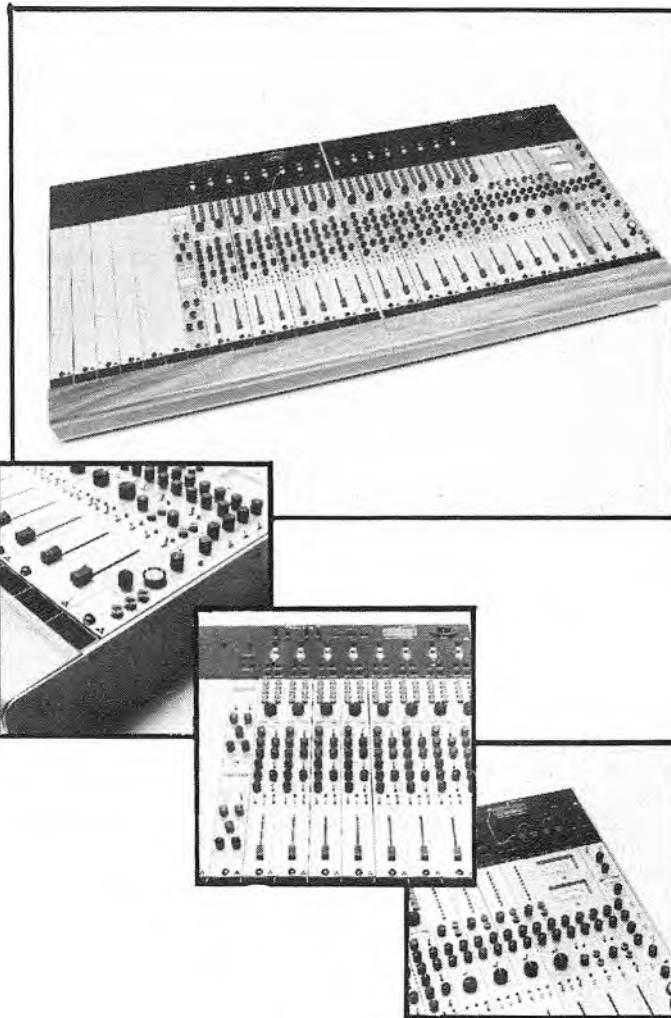
### The mainframe

Each 15 module mainframe has dimensions of 25 inches front to back, is 27 inches wide and five inches high. The physical construction of the frame itself is from sheet steel panels on an alloy frame. It is fairly solid but becomes completely rigid with the modules in position due to the double layer construction of the module front panel. The external finish is a black textured plastic material with the arm rest being natural wood. It has been designed for table top use and rests on four rubber feet.

The mainframes of the review unit are bolted together internally with eight bolts through the adjacent sides of the frames. The units are held very rigidly and can really be regarded as one unit.

With the frames joined physically like this, the electrical connection is by a double edged printed circuit connector board which is placed in the socket (to be found on both sides of the frames) prior to bolting them together. If the frames are to be slaved only temporarily (not bolted) this connection can be in the form of a multi-way cable and connection.

Each mainframe has its own power supply and so each frame used needs a mains in-



put. The voltage selection switch is a recessed toggle under a clear perspex cover which leaves no doubt as to which voltage the unit is set for, giving a choice of 230/110v. This is located at the top of the frame, as are the three fuses, IEC mains connector socket and two pairs of power supply terminals of 10v and 40v.

Trident say that in the event of a power supply failing, by connecting between terminals on the frames it is possible to slave the frame from another's power supply. This is a reassuring feature if the unit is used on locations where spares might not be readily available. The power supply also has an audible warning device which sounds if there should be a failure in the supply. This also briefly sounds as the power is applied and makes everyone

jump.

The floor of the mainframe is another board with multi-way connectors below each module position, mating with the connector on the bottom of each module. These are all the same size and carry the power requirements, busses and signal paths for all modules so facilitating their positioning anywhere in the frame.

Each module is held in position by two nylon latch clips which are very effective and can be removed with fingers only, although a couple showed some resistance and required a little further assistance. A set of locating runners at the top and bottom of the mainframe guide the module accurately into the mother board connector. Sometimes when changing modules around on some desks there are a few rogue modules

or positions that are very obstinate about locating but on the Fleximix each module was a very precise and easy fit in any position, making moving modules around a very quick operation.

### The Input Module

As was mentioned earlier, the freedom of movement of modules within the frame is made possible by mounting all input and output sockets on the top of the module. The strength in the module front panel effectively stops flexing of the module when locating or removing connectors from the sockets as this could have been a potential cause of eventual circuit failure.

The inputs offered are a balanced XLR type socket for low impedance microphones and an unbalanced line input in the form of a jack socket. The mike input has 45 volt phantom powering permanently on. It would have been useful to be able to switch this off, as phantom power has been known to upset certain dynamic mikes and many cause problems occasionally.

Other sockets available here are a pair of channel send and return unbalanced jack sockets for inserting effects units etc, and a direct output jack socket to feed straight into a multitrack tape machine should "grouping" of inputs not be required. One point about sockets being mounted horizontally is that they are more prone to dust, dirt and other perils of practical use and so regular cleaning of sockets should be considered as essential.

Next to the module are the routing buttons — 10 buttons layed out in the normal odd/even manner but as the first eight are for sub-groups, you can only use the same number of routings as there are sub-group modules in the mainframe. The remaining pair of buttons route to the stereo master module. Below this is a pan pot for panning between any pair of odd/even numbers selected.

Each input channel has an



edge reading VU meter which is also illuminated. This meter is on the output of the module and can be used to monitor the direct output of the channel or to optimise the levels feeding into sub-groups etc. In use, this meter was found to be quite accurate to the standard VU characteristics when compared to a known reference and proved very reliable.

Next in line we have a mic/line selector switch and a microphone gain control calibrated from 0-65dB (why not the correct dB?) but it is not stepped and has plenty of gain available.

This is followed by four auxiliary sends, one and two being pre-fade (foldback) while three and four are post-fade (echo etc). One of the many changes that can easily be made to the mixer functions includes altering these to all one or the other or any choice and how to do this is detailed in the manual.

The equaliser is a three-band design — the high and low frequencies being shelving cut or boost of 16dB at a choice of eight or 12kHz high frequency and 60 or 150Hz low frequency. The mid range control is a parametric design variable over the range 300Hz to 10kHz with associated cut or boost of 16dB with a peaking response. The EQ was found to be very usable in practice offering a wide range of tone colour but the peaking response of the parametric does not appear to be as sharp as I would have liked, tending to effect wider frequencies than those I was trying to "hit". Still, a very good EQ but maybe the addition of a high pass filter would be an asset.

I found the marked zero positions on the controls to be accurate and no difference in the signal was perceived when switching the EQ in and out the controls in this position. This switch is silent on operation and could be used with programme running through it.

Remaining on this module we have a channel on/off switch with an associated LED and a cue switch which also

locks, providing a post EQ signal to the monitors without interrupting the signal paths. I found the LED being illuminated when channel was switched out and extinguished when the channel switched in rather confusing, but something you can get used to.

There is a choice of fader types offered — conductive plastic or high quality carbon which this module had. As usual with this type of fader, care has to be taken to avoid the entry of "foreign matter" into the travel.

### Sub-Master Module

Signals to the sub-master modules from the input modules are routed via a network of resistors and a virtual earth type amplifier.

The top of the module contains six jack sockets pre-fade send and return, and four others we will return to. Below this we have a LED column meter with a PPM characteristic. This was used, say Trident, due to the width of the module being too narrow for a large meter and the edge reading meters not being considered suitable for this stage of the mixer. There is a jack socket at the top of the module to an external meter should you require it.

The module contains identical features to the input modules in the auxiliary sends, channel on/off, cue and fader. By the on/off switch is another toggle switch with LED labelled source group/line. This selects whether it is the sub-master output or any input to the line input jack socket that is selected to be sent to the monitoring system. This switch is very important if the desk is being used with a multitrack tape recorder to provide monitor. The monitor level control follows this switch as do the left and right monitor select buttons beside it.

Remaining on the modules is a pan pot, to pan the output of the sub-groups into the main master groups or if this is not required the switch above may be moved to external pan input and then this control may be

used to pan whatever is plugged into the ext. pan I/P jacket socket into the master. This would be very useful if all the input modules were being used and the stereo returns of an echo unit were to be returned to the master module.

### The Stereo Master Module

This module is twice the width of the other modules and is dominated by a pair of master output VU meters. Above these the patching facilities include for both left and right channels — master outputs (both jack and XLR and both unbalanced), pre-fade output, pre-fade returns and line inputs. The rest of the module is similar to the sub-master module with the addition of a switch to select between the master module outputs or the line input signal being sent to the monitors.

### Auxiliary Module

This module contains all the master controls for other functions on the desk. There are masters for each of the auxiliary sends with provision to switch them into the cue system, a control for the overall cue level, and the master monitor level with a monitor mute switch. At the bottom of the module is the talkback section with a mike mounted on the module with provision to talk to slate, auxiliary systems and studio.

In practice it would be better for this module to be situated under the operator rather than at one end of the desk as in the photograph, because the mike tended to pick up a lot of unwanted noise as well as the voice when used in the far position.

At the top end of the module there is an illuminated edge reading VU meter that can be switched to read a wide variety of points on this module. Above this is an oscillator with six switched frequencies for alignment and fault finding.

The outputs at the top of the module include four auxiliary outputs, monitor left and right outputs, oscillator and talkback outputs.

### Operation

In use, the Trident Fleximix proved to be quite capable of handling recording procedures to high professional standards. I experienced no clicks or other unwanted noises and the overload margins were easily adequate for most studio applications. My only operational criticism is that when using a multitrack machine, the monitoring facilities available for the multitrack were rather below the standard set by the rest of the mixer.

The owner's manual is very comprehensive including full operating instructions, fault finding guide, schematics, component identification charts and a host of possible modifications to the modules if they don't suit your way of working in the standard form. One omission appears to be a circuit diagram. The only one in my manual was for the compressor/limiter.

### Conclusion

I found the Fleximix a well made and easy to use console that can be made to suit most requirements very easily. The layout is ergonomically easy to use, the module layout is straight forward and uncluttered. I found the sound quality to be very good and I feel it makes an ideal starting desk for any "serious recording studio" as it can be modified and added to, to grow with the requirements placed on it. Nice one.

Keith Spencer-Allen

### PRICES

#### VAT not included

15-way mainframe	£496.00
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flight case, 8-way frame	£97.00
flight case,	
15-way frame	£113.00

# On The Eight Track

## BMS Wardour St, London

There's an eight-track in Wardour Street, to paraphrase the Jam.

BMS studio was set up to record radio commercials by parent company British Marketing Services, but now deals mainly with musicians, including One on One, Pete Wilsher, Billy Gray and the Simon Edwards Band.

The equipment is Brenell, Alice ACM 24 into 8 desk, DBX 8 track noise reduction, Tannoy Lockwood, Auratone and Spender BC1 speakers, EMC gold foil reverb plate, and Neumann, AKG, Sennheiser, Shure and Beyer mikes. On hand are a grand piano, synths, clavinet and rhythm box.

The studio has a team of three engineers — the chief, Rowan Laxton, and Nicky Rogers and Vic Bull.

It is booked up two weeks in advance, but the staff may be able to squeeze you in at shorter notice. Prices are £25 an hour, £80 a half day and £150 a day, and the tape costs £45 per reel of one inch and £11.50 for quarter inch.

Their phone number is (01) 734 5784/5572.

## Sound Conception Ashley Road, Bristol

Are you still searching for that elusive natural reverb sound — one that doesn't sound like it's been regurgitated through a maze of transistors or a four foot spring?

If you live in the Bristol area you're in luck. Sound Connection in Ashley Road, Bristol, has its own echo chamber where effects can be obtained using just the natural acoustics of the room.

The main studio — in the basement of a large Georgian house — contains a Bechstein grand piano. A lot of people come to Sound Conception just to use this, according to engineer Ken Wheeler. Also provided are a Marshall 100 watt bass stack and Slingerland drum kit.

There is a thriving music scene in Bristol and the studio has its own label, Fried Egg Records, releasing material by local bands such as Shoes For Industry, Wild Beasts and Exploding Seagulls. It also did some of the demo tapes for the *Avon Calling* sampler album which featured bands like the Stingrays and the Art Objects.

The rates are £10 an hour and £8.50 an hour for a session lasting 10 hours or longer. The equipment includes Leavers-Rich, Alice 16 into 8 desk, Revox mastering, Neumann, Beyer and AKG mikes and Roland Space Echo, compressor and Echoplex.

Their telephone number is (0272) 554721.

## Sirocco Studio Kilmarnock, Scotland

The punk scene is alive and kicking in Scotland — and being helped along by Sirocco Studio in Kilmarnock, Ayrshire.

The studio opened a year ago, financed by two successful local bands, The Outpatients and Buster Hymen and the Penetrations (*sic*). And besides recording, Sirocco runs PA hire, organises gigs and is planning to start a record label.

John Harper, one of the team of twelve that runs the outfit, says: "A lot of younger punk bands are springing up and we are trying to encourage them.

"We all became musicians first, which gives us an advantage over many other studios."

They have already become the centre of controversy by recording an EP by four Scottish bands about police brutality. The local constabulary were not amused!

At £7.50 an hour, John claims it is the cheapest studio in Scotland and they aim to keep it that way. They quite often offer package deals to bands, since "most don't have much money." And if bands have a serious transport problem, Sirocco has a van to help out.

Engineers Spike Bayne and Clark Sorley and tape-op

Gerard push the faders and turn the switches on the Allen and Heath desk, Teac, two track Revox, digital echo and spring echo. Mikes are Shure, AKG and Beyer, monitoring is Tannoy quad, and the instruments and amps include two drum kits, Fender piano, ARP and Roland synthesizers and Redmere 200 watt combo.

Sirocco can be contacted on (0563) 36377.

## Modello Eardisley, Herefordshire

A tiny Herefordshire village called Eardisley sounds like a pretty weird place to have a recording studio, especially in an old granary!

But its rustic delights attract musicians from as far afield as Mid-Wales, Nottingham and even, occasionally, London. Besides the wooden beams running through the studio, owner Peter Hodge reckons Modello's good sound is steadily building it a solid reputation.

The studio is part of a complex which includes motorbike sales and repairs and steel fabrication, also owned by Peter. He decided to build the studio after meeting Pete Williams, who is now Modello's full-time engineer.

The equipment consists of Teac 880 with DBX noise reduction, Studiomaster mixing console, Revox for mastering, Tannoy monitoring, Shure mikes, reverb and flanging. There is an upright piano and small organ, and Peter says he can hire or borrow "almost any piece of equipment you want." Engineer Pete Williams plays in a band and has access to a number of amps.

Hiring the studio will cost you £50 for an eight hour day during the week and £60 per day at weekends. Those on a tight budget can opt for a four hour session at £30.

Telephone number is (05446) 538 or (0568) 4645.

## Fast Buck Chiswick, London

Fast Buck can be found at Lamb House, Church Street in Chiswick, W4. It is run by Dave and Ed who are partners and sacrificed almost everything in order to raise the capital required, including one of them selling his home. They are both musicians and before the days of Fast Buck they both used to do some work at Hallmark.

Eighteen months ago they finally found suitable premises and after a great deal of work they started operating just under 12 months ago.

In the control room you will find a Brennell one inch tape machine, a Sound Techniques 20/8 desk, Revox quarter-inch mastering, also Revox tape echo, spring reverb, ADT facility, DBX, graphic EQ, flangers, phasers and choruses. Apart from all this they seem to have an impressive number of instruments and effects lying around for clients to use as the whim takes them. These include a Broadwood grand piano, Premier kit, Fender bass, also a Fender six string, a fretless bass, a Gibson Heritage acoustic, various effects pedals, a string machine, a monophonic synthesizer and numerous amps.

These guys work round the clock and you can book in at any time of the night or day. It'll cost you a flat rate of £8 per hour plus tape costs and VAT. They seem to have made connections with several publishers, including Virgin and Pendulum.

Fast Buck's staff have worked with many people including Roger Chapman and Jon Hiseman and Barbara Thompson, and when we spoke to them they had just been working with Jon Pertwee on some children's stories.

Fast Buck can be contacted on (01) 994 3321.

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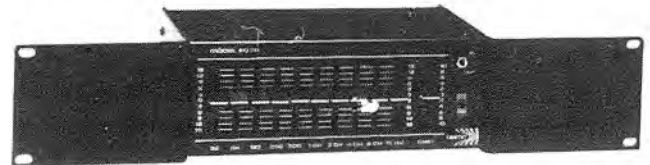
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## Linda Ronstadt



*Mad Love (Asylum)*

There are some things you can't cover up with lipstick and powder. Thought I heard you mention my name, can't you talk any louder.

Elvis Costello  
(from "Girls Talk")

There are more popular misconceptions about the talent of Linda Ronstadt than there are home truths. That's why including a version of Costello's "Girls Talk" is so appropriate. *Mad Love* paints the most impressive portrait of Ronstadt since she first shot to initial stardom. The album is a major improvement on her last several records which unfortunately tended to follow a pattern established with *Heart Like A Wheel*.

For the last five years Ronstadt has populated the airwaves of America with one continual hit single after another. But during the last several years a disturbing lack of conviction began creeping into her voice. Although she always sang technically perfect notes, there was an absence of emotion. And emotion is what makes a good singer great.

On *Mad Love*, Linda Ronstadt exposes herself on vinyl for the first time since the days she posed for album covers sitting near cow dung. It's not a question of getting back to the roots as much as it's a case of letting go. This time around Peter Asher's production and the back-up musicians are all in total sympathy with her rather than the other way round. The voice has been mixed up loud, thankfully, the musical accompaniment kept refreshingly sparse so that the lead instrument is her voice. And what a voice! If anyone ever doubted that Ronstadt is one of the truly greatest female singers of all time, this album

erases those doubts.

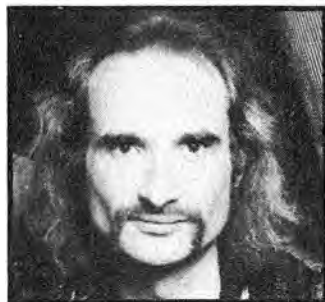
Ronstadt gives her finest vocal performance on each track here, stuffing them with so much sensitivity, aggression and soul that the listener is left emotionally drained. For that reason alone, *Mad Love* is the best album the lady has ever recorded.

**Barbara Charone**

Produced by Peter Asher  
Recorded by Val Garay at  
Record One, Los Angeles.

Mixed to the 3M digital  
mastering system.

## Holger Czukay



*Movies (EMI)*

*Movies* is Holger's second solo album since he left the German band Can. I confess to always having a strong bias against Can as I found them to be the epitome of the more indigestible monotonous mainstay style of early Seventies Kraut-rock. A sort of musical bran — you're told you ought to like it, but it still goes down like sawdust. So it was with some trepidation that I took it home for a fair trial. After a bierwurst and sauerkraut on rye to get in the mood and a swift spin on the Dansette I can declare it one of the most original-sounding albums I have heard recently.

Apart from a duff disco-fantasy track on side one — "Cool in the Pool" — the rest is unpredictable and novel. The second track "Oh Lord, Give Us More Money" is a tongue-in-cheek number (you couldn't tag a "song" label to it!), which was inspired by a black priest from New York, who was featured in a documentary, who simply prays for more money. The backing line on this is suitably bizarre.

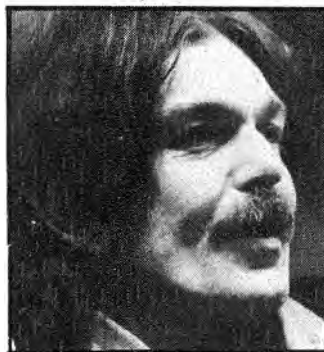
Side two is my favourite and opens with "Persian Love", which features taped backgrounds from a Persian singer broadcasting on radio

and being picked up by Holger's short-wave set in his home studio. Normally, North African/Middle Eastern chants are enough to curdle my cochlea, but Holger blends the subtle sounds of whispered romance with his tender overlay of mandolin and synth to give a jaunty, ethereal, almost translucent quality.

It's a voyage along musical parameters close to the hearts of many continental musicians that have simply "different" parameters to those of our more channeled "British" rock.

**Mike Feasey**

## Captain Beefheart



*Shiny Beast (Bat Chain Puller) (Virgin)*

It seems there are two main types of innovators in rock music. The first type, such as Hendrix or the Sex Pistols, spearhead a musical revolution with scores of imitators following in their wake.

The second type are so far ahead in their ideas, that their contemporaries are, at best, only capable of looking on in bemused admiration. Captain Beefheart is such an artist. In the late Sixties he was pulling hippies' ears inside out with *Trout Mask Replica*. And now, more than 10 years later, he is still proving that he is streets ahead of his rivals.

*Shiny Beast* is long overdue — it has been released in the US for some time and only available in Britain on import, its release being held up by contractual wrangle. But the wait has been worthwhile.

The album synthesises elements of his earlier convoluted approach with some of his mid-Seventies blues period with alarming effect. In "Suction Prints" and "When I See Mommy I Feel Like a

Mummy" the Magic Band ducks and turns in the least expected places and still makes you want to get up and dance around the room.

Perhaps the secret of Beefheart's genius is his utilisation of a Western intellectual approach to black ethnic music — blues and jazz — without losing any of the music's soul. Admittedly, he is helped in this by having the blackest white voice this side of Ry Cooder, and his arrangements for the Magic Band rely heavily on slide guitar and trombone. But in the end it all comes down to having an almost instinctive feel for the music that shows up most screwed-up-face 'blues' guitarists and let's-party-all-night jazz-rockers to be the poseurs they really are.

Literally, Van Vliet is in top form, from acid flashes like "Pumpkins span the hills with orange crayola patches" to sensitive mood creations like "Street lamps flutter like fireflies/I wish I hadn't told you all of those love lies."

In fact, many of these lines are likely to be still imbedded in your sub-conscious in 10 years time. A highly recommended album.

**Lynden Barber**

Produced by Captain Beefheart and Pete Johnson. Engineered by Glen Kolotkin and Jeffrey Norman. Recorded at the Automatt, San Francisco, mixed at Wally Heider Recording, San Francisco.

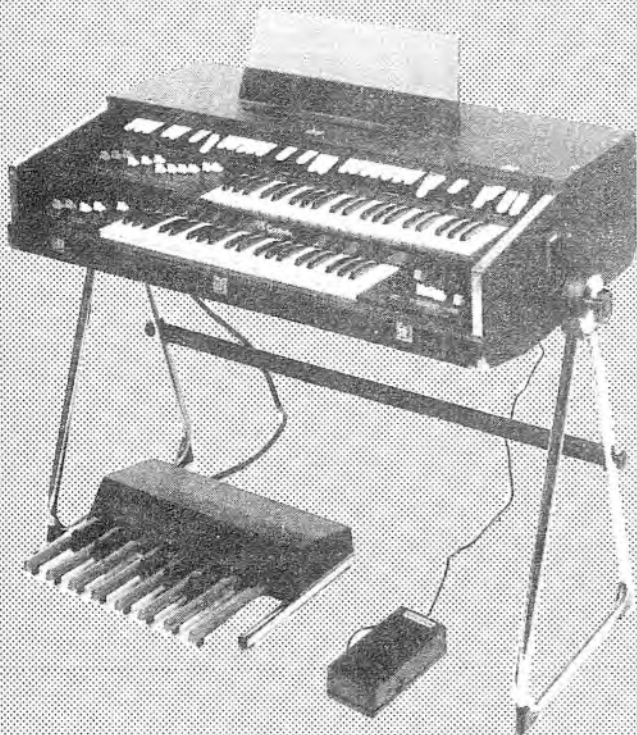
## Mike Rutherford



*Smallcreep's Day (Charisma)*

By a process of elimination the true guiding light on the musical side of Genesis becomes apparent and *Smallcreeps Day* will go a long way in both underlining Mike Rutherford's influence over the band and establishing him as a solo artist in his own right. ▶▶

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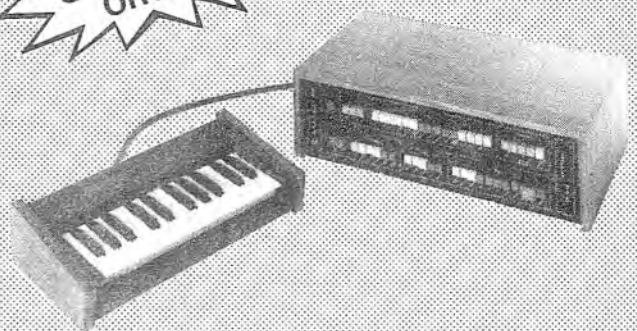


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The album is based on an obscure novel by Peter Currol-Brown which deals with the life of a factory worker and his dissatisfaction with the anonymous existence he has to endure on the production line. He takes a journey to the end of the line and there, realizing his place in the process returns to his anonymous existence once more. Well, there is a little bit more to it, but not much. Perhaps that is why Rutherford escapes from the confines of the story line to present musical pictures and portraits of Smallcreep's life that rival those of *Lamb Lies Down* with a selection of contrasting images that build up into an aural collage, intricate in both design and construction.

To list the relative merits of the individual tracks would be pointless since the album can only be taken in its most powerful form, i.e. as a complete concept. Should the demise of Genesis ever occur, the blow will be softened in the knowledge that music of that style and calibre will live on in the name of Mike Rutherford.

**Tim Oakes**

Recorded at Polar Studios Stockholm. Mixed at Maison Rouge. Produced and Engineered by David Hentschel.

*Manu Dibangu*



*Gone Clear (Island)*

A great mistake has been made. The last thing an artist of Manu Dibango's nature needs is a studio full of super-sessioneers, such as the Brecker Brothers, to make him sound like every other soul/funk/reggae/jazz musician that's churned out a record lately. Island seem to be touting Dibango as a reggae star — something which he definitely isn't. Black he may be, non-American certainly, but that

doesn't make him reggae. Listen to the music Dibango was making around the time of "Soul Makossa" and it's a self-evident truth. The album *O Boso* is a fine example of the kind of distinctive sounds emerging from Africa circa the early Seventies.

On *Gone Clear*, Manu Dibango seems, with every song, to be trying to break through the production to come up with something meaningful. The fact that he wins on a couple of occasions makes the album worth a listen.

Side one opens with "Full Up", displaying some distinctive Dibango saxophone and some chick singers. Dibango

doesn't sing, which is criminal. "Goro City", penned by MD, is more like it. It features more soprano sax and has a definite African flavour, as opposed to West Indian — which is different. The high pitched percussive guitar is another Dibango trademark from old. These two numbers display a tragic overuse of drum synthesizers, which becomes more evident as the album progresses. Towards the end every syn note produces cringes. The producer should be shot. Doctor Bird wraps up side one, and so far Dibango hasn't flown.

"Reggae Makossa" is a blatant attempt at a hit, which seems curious seeing as though

reggae has been out of fashion for some time... Very danceable, throbbing bass, repeated phrases, nice sax again.

Not a bad album. But bear in mind that I'm heavily biased in favour of Dibango.

Once, Dibango was a bit of roughage in a bland diet. Now he's succumbed to the curse of the drum synthesiser.

**Steve Brennan**

Recorded at Dynamic Sound Studios, Kingston, Jamaica, and Soundmixers, New York.  
Produced by Geoffrey Chung.

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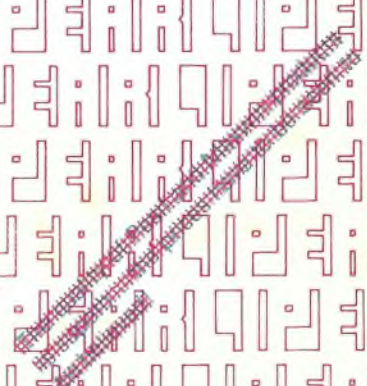


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Contemporary II  
Innovation Kit  
Thunderking  
Vari-Pitch

### VARI SET SYSTEM

717T	Twin T/T holder
717S	Single T/T holder
707/2	Adaptor
727T	Twin T/T holder

725	Mini boom arm
717H	Long Tom holder
Vari-Pitch Toms 1012 inc stand	
Vari-Pitch Toms 1416 inc stand	
Fibreglass Power Toms 0810 inc stand	

725 Mini boom arm  
717H Long Tom holder  
Vari-Pitch Toms 1012 inc stand  
Vari-Pitch Toms 1416 inc stand  
Fibreglass Power Toms 0810 inc stand

### PEARL "EXPORT" SERIES DRUM OUTFITS

E-0522	
E-1522	

717H	
717S	
727T	
727T	
727T	

£
727T
727T

# Pearl Percussion



## PEARL SNARE DRUMS:-

4914DC	6½" Jupiter die-cast hoops
4814DC	5" Jupiter die-cast hoops
G314D	6½" Maple die-cast hoops
G314	5" Maple die-cast hoops
4414D	6½" Metal die-cast hoops
4414	5" Metal die-cast hoops
4214D	6½" Brass Shell
4214	5" Brass Shell

## PEARL DRUM ACCESSORIES

£	'800' SERIES	
###	800	Hi-Hat
###	803	Cym. Stand
###	803BS	Boom Short cym. Stand
###	803BD	Cym. Boom Stand
###	806	Snare Drum Stand
###	810	Bass Drum Pedal
###	850	Drum Stool

## '900' SERIES

£	900	Hi-Hat	###
###	903	Cym. Stand	###
###	903B	Cym. Boom Stand	###
###	903BST	Short Boom Cym Stand	###
###	906	Snare Drum Stand	###
###	910	Bass Drum Pedal	###
###	<b>PEARL 'DEAD RINGER' FIBRE PRACTICE CYMBALS</b>		###
###	14" Hi-Hats pair		###
###	18" Crash-Ride		###
###	20" Crash-Ride		###



# Maxwin Percussion



Maxwin 805  
 and other products  
 are available from the Maxwin  
 store opening from about the 800  
 805 Rock 887, Maxwin 805 D 0288

## MAXWIN STANDS & ACCESSORIES

- 703BD Boom Cymbal Stand (double braced legs) (boom cymbal stand)
- 703 cymbal stand
- 706 Snare drum stand
- 650 drum stool
- 805 Hi-Hat pedal
- 710 Bass drum pedal (double spring)
- 710N de/luxe b/d pedal

## CONCERT TOMS

- 8" + 10" + stand
- 12" + 13" + stand

- 14" + 16" + stand  
Timbales

## MAXWIN DRUMS (KITS)

- R805 (Rock) 24" B.D.
- 805 D/L 22" B.D.
- 705 22" B.D.
- 503 20" B.D.
- 405 22" B.D.
- 905 22" B.D.
- MGO922
- M-0822
- M-0722
- M-0622
- M-0922
- 809 22" Nine drum outfit



# Pearl Guitars

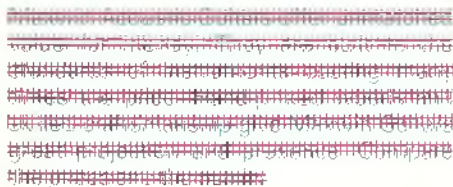
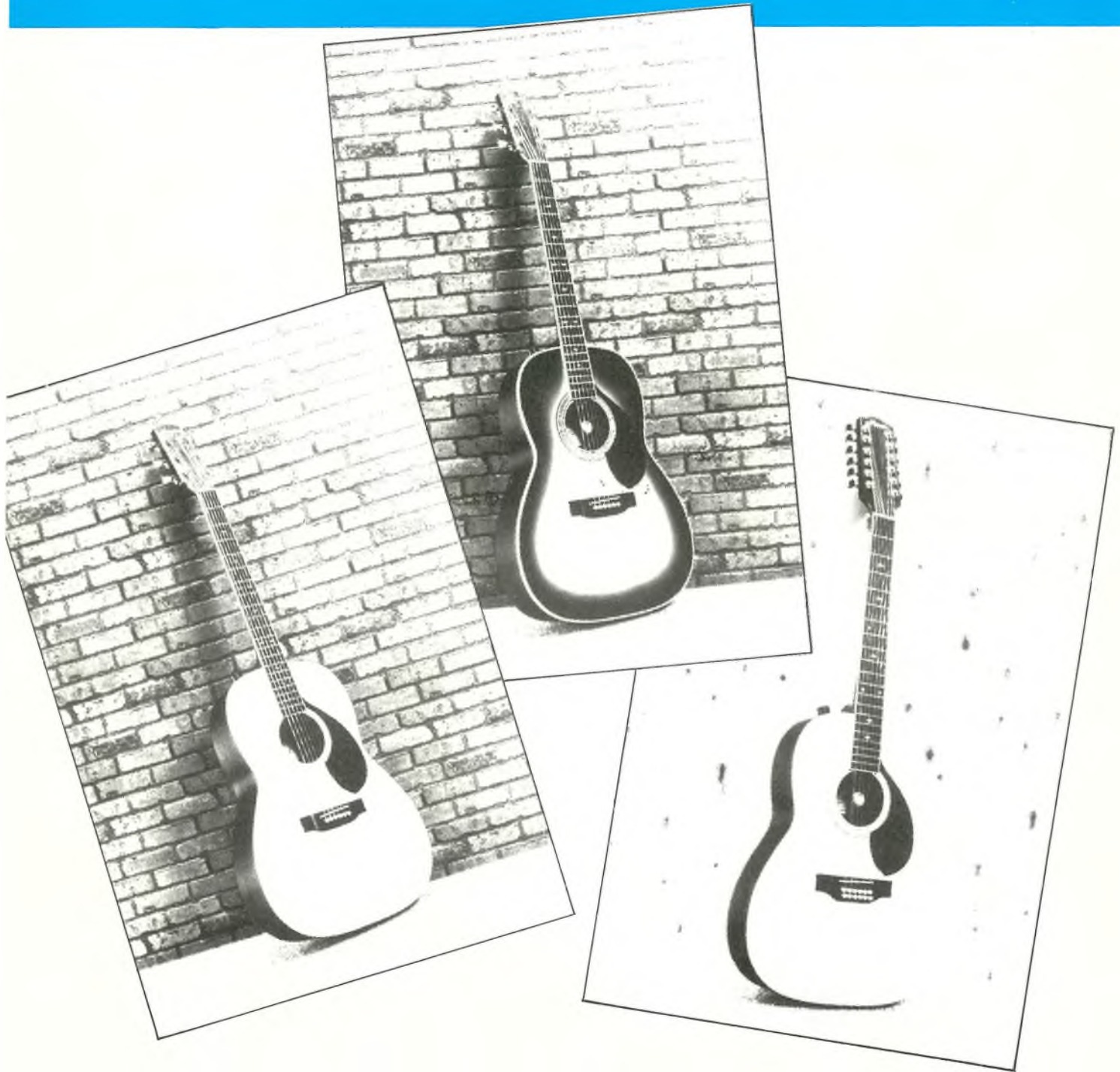


## PEARL ELECTRIC GUITARS

G22D	L. P. fixed neck style	#E#
G22	L. P. fixed neck style	#E#
G23	S8	#E#
B11	Precision bass style	#E#
B12	Jazz bass style	#E#
G11	Strat. style	#E#
G12	Tele. style	#E#
Case		#E#

Pearl Electric Guitars are made to the highest standards and have the quality and features of the most popular instrument styles on the market. Precision models, made carefully selected materials, durable fingerboards and superb design, ensure a clean, fast response and complete reliability in every use.

# Maxwin Guitars



## MAXWIN GUITARS

- 100A Acoustic Guitar Sunburst or natural finish
- 100E Fitted with shadow pick up
- 100C Fitted with shadow pick up and vol. control
- C-10A
- C-10C
- 200-A
- 200-E
- 200-C

## £ MAXWIN GUITARS

- 112-A
- 112-E
- 112-C
- 212A
- 212E
- 212C
- Case available for all models









# Seeing is Believing

Visit your Pearl Music Store, match Pearl quality with these prices... you'll find them hard to believe when you've seen them for yourself. But seeing is believing!  
Pearl retail prices are never more than those shown, and include VAT.

## PEARL PROFESSIONAL DRUM OUTFITS

	£
	Fibre- WoodMaple glass
	£ £ £
New Sound Venture	<del>770</del> <del>800</del> <del>866</del>
Powermate	<del>600</del> <del>540</del> <del>607</del>
Dyna-Family	<del>600</del> <del>570</del> <del>641</del>
Full Dimension	<del>599</del> <del>611</del> <del>676</del>
Rock Kit	<del>525</del> <del>570</del> <del>599</del>
Hard Rock Kit	Fibreglass only <del>506</del>
Contemporary I	<del>677</del> <del>710</del> <del>749</del>
Contemporary II	<del>688</del> <del>699</del> <del>737</del>
Innovation Kit	<del>688</del>
Thunderking	<del>458</del>
Vari-Pitch	<del>748</del>

## MAXWIN DRUMS (KITS)

	£
R805 (Rock) 24" B.D.	<del>337</del>
805 D/L 22" B.D.	<del>306</del>
705 22" B.D.	<del>300</del>
504 22" B.D.	<del>300</del>
503 20" B.D.	<del>304</del>
405 22" B.D.	<del>306</del>
905 22"	<del>337</del>
MGO922	<del>346</del>
M-0822	<del>306</del>
M-0722	<del>306</del>
M-0622	<del>306</del>
M-0922	<del>306</del>
809 22" Nine drum outfit	<del>347</del>

## Stands

	£
703BD Boom Cymbal Stand (double braced legs)	<del>33</del>
703B (boom cymbal stand)	<del>33</del>
703D (cymbal stand double braced)	<del>33</del>
703 cymbal stand	<del>33</del>
706 Snare drum stand	<del>33</del>
650 drum stool	<del>33</del>
805 Hi-Hat pedal	<del>33</del>
710N de/luxe b/d pedal	<del>33</del>

## Concert Toms

	£
8" + 10" + stand	<del>33</del>
12" + 13" + stand	<del>33</del>
14" + 16" + stand	<del>33</del>
Timbales	<del>33</del>

710 Bass drum pedal (double spring)	<del>33</del> <del>50</del>
600 Bass Drum Pedal	<del>33</del>
603 Bass Drum Pedal	<del>33</del>
605 Bass Drum Pedal	<del>33</del>
608 Bass Drum Pedal	<del>33</del>

609 Bass Drum Pedal	<del>33</del>
613 Bass Drum Pedal	<del>33</del>
650 Bass Drum Pedal	<del>33</del>

## PEARL EFFECTS

	£
F-601 Phase Unit	<del>33</del>
F-603 Graphic Equaliser	<del>33</del> <del>60</del>
F-604 Flanger	<del>33</del>
F-605 Electric Echo	<del>33</del>
Pearl	
EO-302	<del>33</del>
EP-402	<del>33</del>
GA-1600 Guitar Trainer	<del>33</del> <del>50</del>
PH-2200 Headphones	<del>33</del> <del>60</del>
TC-102 Tuner	<del>33</del>
TC-103 Tuny	<del>33</del>

## PEARL AMPS

	£
SG010 Guitar Amp	<del>33</del>
SG030 Guitar Amp	<del>33</del>
G3 50w Guitar Amp	<del>33</del>

## PEARL "EXPORT" SERIES DRUM OUTFITS

	£
E-0522	<del>33</del>
E-1522	<del>33</del>

## PEARL ELECTRIC GUITARS

	£
G22D LP copy fixed neck	<del>33</del>
G22 LP copy fixed neck	<del>33</del>
G23 S8	<del>33</del>
B11 Precision bass copy	<del>33</del>
B12 Jazz bass copy	<del>33</del>
G11 Strat. copy	<del>33</del>
G12 Tele. copy	<del>33</del>
Case	<del>33</del>

## PEARL PRO DRUMS

	£
Vari Set System	
717T Twin T/T holder	<del>33</del>
717S Single T/T holder	<del>33</del>
707/2 Adaptor	<del>33</del> <del>60</del>
727T Twin T/T holder	<del>33</del>
725 Mini boom arm	<del>33</del>
717H	<del>33</del>

Vari-Pitch Toms 1012 inc stand	<del>33</del> <del>66</del>
Vari-Pitch Toms 1416 inc stand	<del>33</del> <del>66</del>
Fibreglass Power Toms 0810 inc stand	<del>33</del> <del>66</del>

## PEARL FLUTES

	£
NC96	<del>33</del>
NC96E	<del>33</del>
NC96S	<del>33</del>
NC96ES	<del>33</del>
NS-97	<del>33</del>

NS-97E	<del>33</del> <del>40</del>
NST-97	<del>33</del> <del>66</del>
NST-97E	<del>33</del> <del>66</del>
NST-97R	<del>33</del> <del>66</del>
NST-97ER	<del>33</del> <del>66</del>
NST-97B	<del>33</del> <del>66</del>
NST-97EB	<del>33</del> <del>66</del>
NST-97RB	<del>33</del> <del>66</del>
NST-97ERB	<del>33</del> <del>66</del>

## PEARL KEYBOARDS

	£
Polyphonic Keyboard Model PK 701	<del>33</del> <del>50</del>
Polyphonic Keyboard Model PK 801	<del>33</del> <del>60</del>

## PEARL SYNCUSSION

	£
SYN-1	<del>33</del> <del>66</del>
TP-01 Tune Pedal	<del>33</del>
MP-01 Mute Pedal	<del>33</del>

## MAXWIN GUITARS

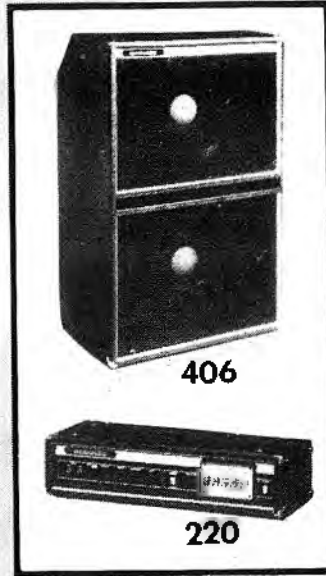
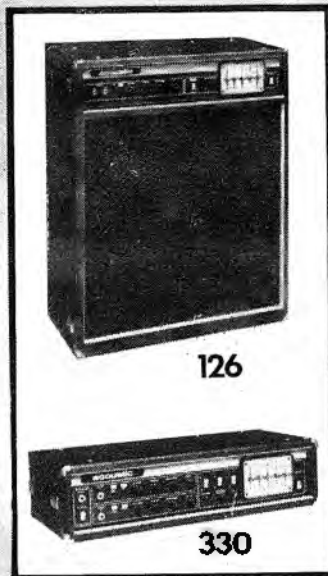
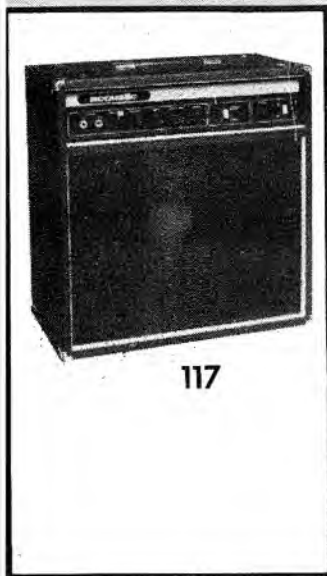
	£
100A Acoustic Guitar Sunburst or natural finish	<del>33</del>
100E Fitted with shadow pick up	<del>33</del>
100C Fitted with shadow pick up and	<del>33</del>
C-10A	<del>33</del>
C-10C	<del>33</del>
200-A	<del>33</del>
200-E	<del>33</del>
200-C	<del>33</del>

## MAXWIN GUITARS

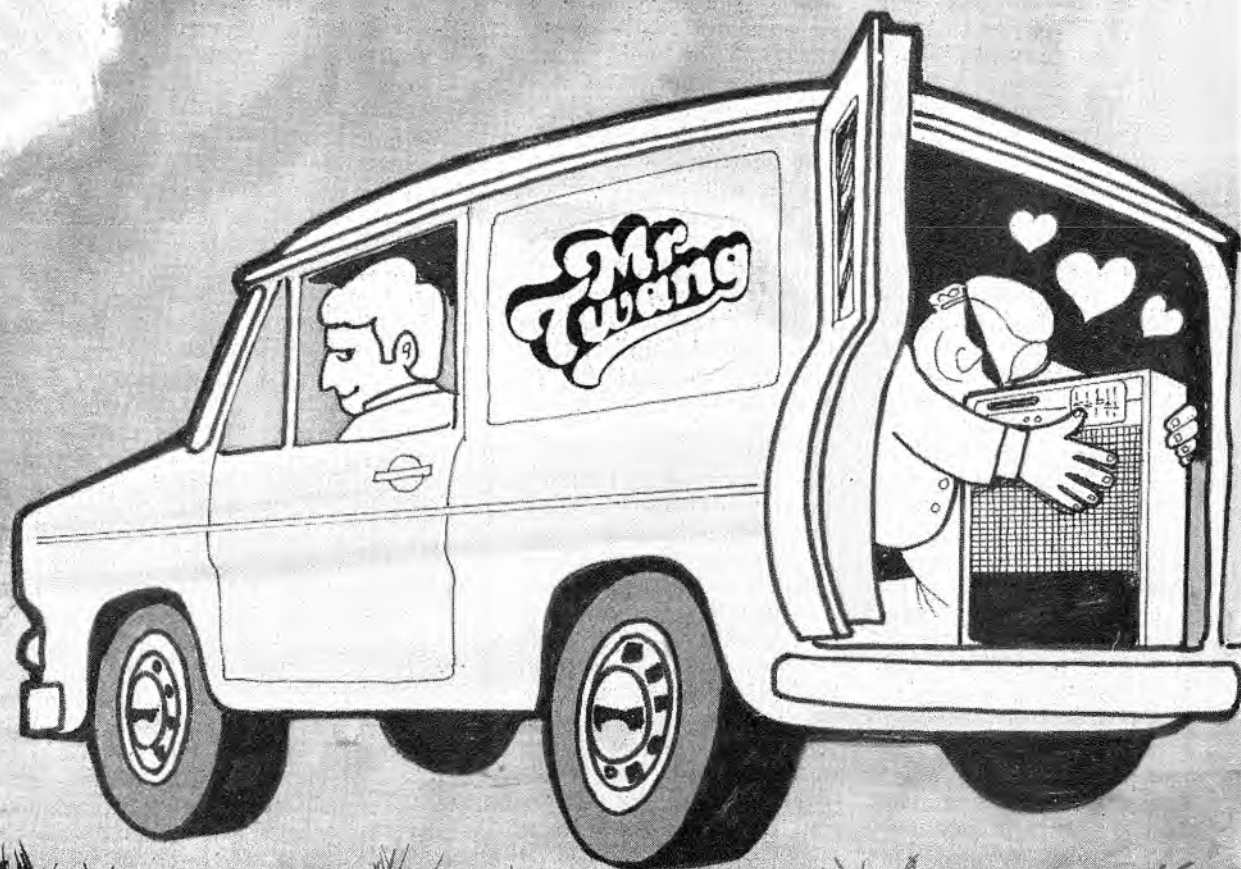
	£
112-A	<del>33</del>
112-E	<del>33</del>
112-C	<del>33</del>
212A	<del>33</del>
212E	<del>33</del>
212C	<del>33</del>
Case available for all models	<del>33</del>

## PEARL MICROPHONES

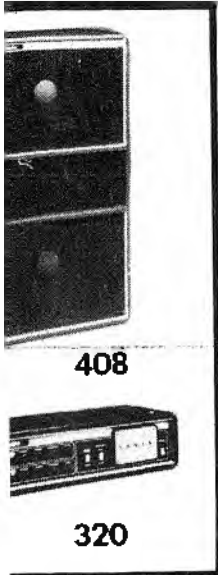
	£
DM 9500	<del>33</del>
DM 8500	<del>33</del>
DM 7500	<del>33</del>
DM 5000	<del>33</del>
DM 350	<del>33</del>
DM 250	<del>33</del>
DM 150	<del>33</del>
CM 4000	<del>33</del>
CM 3000	<del>33</del>
CM 2000	<del>33</del>
CM 1000	<del>33</del>
PM 65	<del>33</del>
PM 60	<del>33</del>
CM 50	<del>33</del>



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408

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As usual Acoustic has brought the latest technical advances together with years of experience to create a multitude of compatible systems, tailored for the working professional. Versatile mixers with low distortion high powered amplifiers built-in for easy handling and fast set-up. Features like dual sensing overload indicators, 9-band graphic equalizers, built-in reverb, and light bar output displays. Speaker systems that can move mountains yet fit in your back seat. Reliable power amps that can expand the basic system to grow with your needs. Rugged compact sound systems available with Acoustic's famous Lifetime Protection Plan. But Acoustic's best feature can't be described, it must be heard. So what are you waiting for? Hit the road, **NOW!**

#### MODEL 117 GUITAR AMPLIFIER

50 Watts RMS @ 5% THD  
1-12" speaker in an open back cabinet  
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**Features:** High and low gain input jacks, bright switch, treble, midrange and bass controls, a footswitchable gain compensated master volume control. Preamp in/out bypass jacks for internal patching of accessories. Will accept 120 and 240 Volt supply.

INC. V.A.T. £199

#### MODEL 126 BASS AMPLIFIER

100 Watts RMS @ 5% THD  
1-15" speaker in a vented baffle cabinet  
3/4" plywood with interlocked dado construction  
**Features:** High and low gain input jacks, bright switch, treble, midrange and bass controls, power boost switch and footswitchable 5-band graphic equalizer. Preamp in/out bypass jacks for internal patching of accessories. LED indicators note power and EQ. Will accept 120 and 240 Volt supply

INC. V.A.T. £475

#### MODEL 330 GUITAR AMPLIFIER

300 Watts RMS @ 5% THD into 2 Ohms  
160 Watts RMS @ 5% THD into 4 Ohms  
3/4" plywood with interlocked dado construction  
**Features:** Two switchable channels with flexibility to operate separately, combined or be switched between the two. Footswitchable 5-band graphic equalizer. Six in/out preamp jacks allow patching of effects between preamp and power amplifier for optimum performance and give access to Channel A, Channel B or both combined. Treble, midrange, and bass controls. Input pad and bright switch on each channel. LED indicators note power, reverb, EQ, channel selection and master volume status. Four selection foot switch. A deep reverb and exclusive "Gain Compensated" master volume may be assigned to either channel and switched by foot.

INC. V.A.T. £508

#### MODEL 802 ENCLOSURE

Power Handling Capacity/Watts 125 Watts RMS  
Nominal Impedance/Ohms 8 Ohms  
Enclosure Type Front loaded tuned reflex  
Speaker Complement 1-12" Spkr/Lows  
1-Horn/Mids  
2-Piezos/Highs  
Range Full range  
Overall Size/Inches (HxWxD) 20x24 1/2 x 15 1/2  
Shipping Weight/Pounds 65 lbs.  
Construction With 3/4" plywood with interlocked dado construction and hard coat finish.

INC. V.A.T. £199

#### MODEL 230 GUITAR AMPLIFIER

160 Watts RMS @ 5% THD into 2 Ohms  
125 Watts RMS @ 5% THD into 4 Ohms  
3/4" plywood with interlocked dado construction  
**Features:** High and low gain input jacks, bright switch, treble, midrange and bass controls, a footswitchable gain compensated master volume control, and footswitchable reverb control, and footswitchable 5-band graphic equalizer. Preamp in/out bypass jacks for internal patching of accessories. LED indicators note power, reverb, EQ and master volume status. Will accept 120 and 240 Volt supply.

INC. V.A.T. £345

#### MODEL 406 ENCLOSURE

Power Handling Capacity/Watts (Maximum Amplifier Output) 200  
Nominal Impedance/Ohms: 4  
Enclosure Type Front loaded vented Baffle Tuned Reflex  
Speaker Complement 2-15" Spkrs  
Overall Size/Inches (HxWxD) 43x18x24 1/2  
Shipping Weight/Pounds 130

INC. V.A.T. £356

#### MODEL 220 BASS AMPLIFIER

160 Watts RMS @ 5% THD into 2 Ohms  
125 Watts RMS @ 5% THD into 4 Ohms  
3/4" plywood with interlocked dado construction  
**Features:** High and low gain input jacks, bright switch, treble, midrange and bass controls, power boost switch, and footswitchable 5-band graphic equalizer. Preamp in/out bypass jacks for internal patching of accessories. LED indicators note power, EQ and channel selection. Will accept 120 and 240 Volt supply.

INC. V.A.T. £336

#### MODEL 408 ENCLOSURE

Power Handling Capacity/Watts (Maximum Amplifier Output) 300  
Nominal Impedance/Ohms: 2  
Enclosure Type Tuned Combination Reflex  
Speaker Complement 4-15" Spkrs  
Overall Size/Inches (HxWxD) 50x26 1/2 x 20  
Shipping Weight/Pounds 142

INC. V.A.T. £495

#### MODEL 320 BASS AMPLIFIER

300 Watts RMS @ 5% THD into 2 Ohms  
160 Watts RMS @ 5% THD into 4 Ohms  
3/4" plywood with interlocked dado construction  
**Features:** Two switchable channels with flexibility to operate separately, combined or be switched between the two. Footswitchable 5-band graphic equalizer. Six in/out preamp jacks allow patching of effects between preamp and power amp for optimum performance and give access to Channel A, Channel B or both combined. Treble, midrange, and bass controls, input pad and bright switch on each channel. LED indicators note power, EQ and channel selection. Two section foot switch. "Power Boost" switch provides punch for low gain instruments.

INC. V.A.T. £495

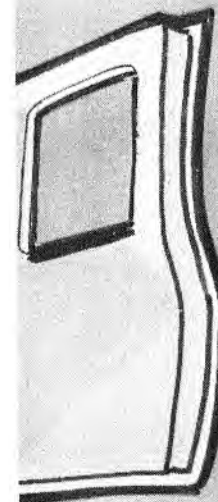
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**Edinburgh:** Grant Music, 53-53a Home Street. Tel: 031-228 1704.  
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**London NW6:** Unisound, 213 Kilburn High Road. Tel: 01-624 3900.  
**Loughborough:** Loughborough Music Centre, 18 The Rushes. Tel: 0509 30398 or 218020.  
**W. Midlands:** Modern Music, 30 Castle Hill, Dudley. Tel: 0384 55293.  
**Newcastle Upon Tyne:** Kitchens of Newcastle, Higham House, New Bridge St. Tel: 0632 22965.  
**Newport:** Sound Centre, 107 Commercial Street. Tel 0633 66814.

Circle 743 on Reader Service Card



nobody was ever sorry they bought the best







# 'Vantage? Pick one up and play it - you'll feel what we mean'

Guitar craftsman Doug Bluskin and specialist salesman Clive Cherry are two men who care about guitars.

Their experience and instinct for what makes a guitar 'special' gives them both the feeling that Vantage guitars are going to satisfy the most discerning musicians.

Doug was exceptionally impressed with the beautiful finish and detail that runs through the whole range.

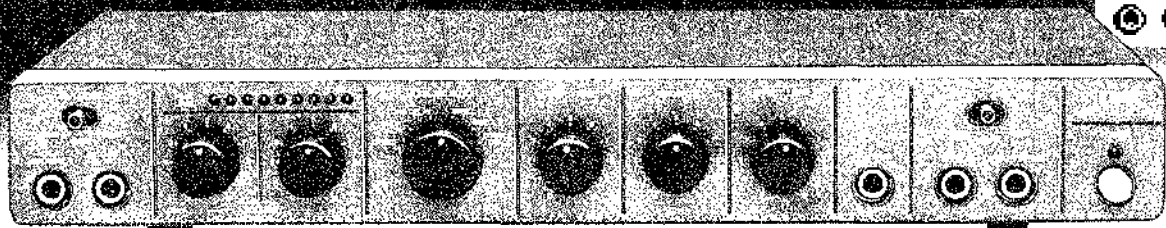
Clive feels that the quality of Vantage custom engineered humbucking pickups, combined with wide range tone controls and coil tap switches, makes each model outstandingly versatile.

**VANTAGE GUITARS** — On the personal recommendation of the experts.

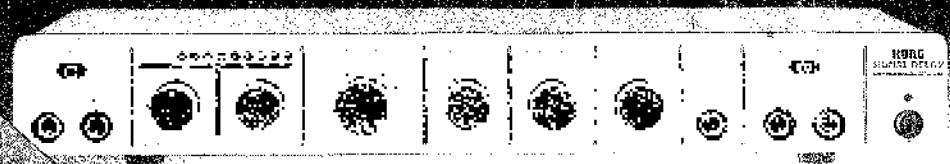
# Vantage



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**SD-400** SIGNAL DELAY



**SD-200** SIGNAL DELAY

The KORG new Signal Delay model SD-400 and SD-200 are coming your way soon. And now they're bringing you a natural sounding echo effect to electric guitar and keyboard, with signal delay.

The SD-400/200 features BBD (bucket brigade) circuitry basically, these delay units give versatile echo effects. Undistorted noise-free sound quality is maintained by compander noise rejection and wide dynamic range amp design with input level LED peak indication. The SD-400 offers spectacular "swell" and "double track" effects.

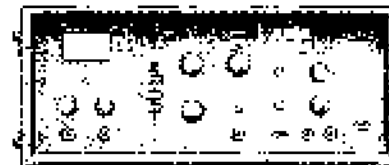
So while you're thinking about what you want, see and try it at your local dealers.

**KORG**

For details, please ask:  
 CANADA ERIKSON MUSIC REG'D 7750 Route Transcanadienne,  
 St. Laurent, Que H4T 1A5  
 FRANCE GAMMIE 17 Rue Lapeyrouse, 93500 Pantin  
 GERMANY G. MEYER KG., P.O. Box 1729, 3550 Marburg 1  
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**STAGE ECHO SE-300** Echo with built-in reverb for "wet" effects

# SD-400 & SD-200 Add a Natural Sounding Echo Effect



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'Cause I've got the goods Buster - and  
the boys to back 'em up!!!**



**SOUTHEND'S GUITAR CENTRE AT 300  
LONDON RD (A13) HADLEIGH, ESSEX**

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EXPLORER II o/fit, walnut	£545
FLYING V I o/fit, silverburst	£425
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LES PAUL CUSTOM, silverburst	£425
LES PAUL STANDARD, natural	£399
LES PAUL STANDARD, gold	£399
LES PAUL DELUXE, wine	£375
LES PAUL DELUXE, tobacco	£375
LES PAUL PRO-DELUXE, ebony	£425
LES PAUL SPECIAL, tobacco	£325
MELODY MAKER, wine	£299
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S.G. STANDARD, walnut	£335
S.G. STANDARD, wine	£335
ES335TD, sunburst	£425
1964 S.G. JUNIOR, cherry	£225
1978 LG5 CUSTOM, natural	£295
1972 LES PAUL CUSTOM	£375
1963 ES335, sunburst	£375

**RICKENBACKER GUITARS IN STOCK!**

420 SINGLE PICK-UP, firegold	£225
480 (4001-SHAPE), azure, s/h	£225
450 TWIN PICK-UP, maple	£249
330 SEMI-ACOUSTIC, fireglow	£369
330 SEM-ACOUSTIC, black	£369
4000 MONO BASS, burgundy	£339
4001, STEREO BASS, black	£395
360/12 - STRING, s/acc., burgundy	£395

**YAMAHA GUITARS IN STOCK!**

S.G. 2000, o/fit, sunburst	£475
S.G. 1000, o/fit, sunburst	£375
S.G. 500, o/fit, black	£245
S.C. 1000, o/fit, sunburst	£245
S.F. 700, o/fit, sunburst	£219
S.F. 1000, o/fit, natural, s/h	£239
B.B. 1000 BASS, o/fit	£245
B.B. 1200 BASS, o/fit	£310

**WASHBURN GUITARS IN STOCK!**

HAWK, grained brown	£225
HAWK, grained black	£225
FALCON, maple, coil taps	£265
FALCON, antique, coil taps	£265
EAGLE, maple, coil taps	£299
VULTURE, bass, sunburst	£199

**FENDER GUITARS IN STOCK!**

PRE-CBS TELECASTER THINLINE	£245
1963 TELECASTER STANDARD	£225
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1973 TELECASTER DELUXE	£265
1978 TELECASTER CUSTOM	£239
1974 TELECASTER STANDARD	£195
1969 PAISLEY TELE BASS	£495
1965 PRECISION BASS, sunburst	£245
1978 PRECISION BASS, sunburst	£219
1976 JAZZ BASS, black	£259
1972 JAZZ BASS, sunburst	£249
1978 STRATOCASTER and TREMELO	£239
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NEW STRATOCASTERS	£265
NEW STRATOCASTERS and TREMELO	£279
NEW STRATOCASTERS and M/N and TREM.	£299
NEW ANNIVERSARY STRATOCASTERS	£425
NEW LEAD I GUITAR	£215
NEW MUSICMASTER BASSES	£125
NEW MUSTANG BASSES	£189
NEW PRECISION BASSES	£245
NEW JAZZ BASSES	£299

**VANTAGE GUITARS IN STOCK!**

WITCH GUITAR, amazing value	£125
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PHANTOM GUITAR, coil taps	£245
600 SERIES BASS, long scale	£145

**MUSICMAN and IBANEZ IN STOCK!**

STRINGRAY GUITAR, natural	£295
STRINGRAY BASS, black	£359
2619 ARTISTE GUITAR	£295
2622 ARTISTE GUITAR, s/h	£275
MC900 OS BASS	£315

**WESTBURY & HAGSTROM IN STOCK!**

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WESTBURY CUSTOM GUITAR	£239
WESTBURY TRACK II BASS	£
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HAGSTROM SCANDI, s/h	£175

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BASS 100 AMP, valve	£229
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M/V 50W COMBOS	£295
M/V 100W COMBOS	£395
8 x 10" CABS	£199

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IC100 COMBO	£195
IC100L COMBO	£210
IC100 REVERB COMBO	£225
VS MUSICIAN LEAD COMBO	£259
VS MUSICIAN BASS COMBO	£215
IC100S AMP	£99
IC100 REVERB AMP	£110
IC100L AMP	£135
VS MUSICIAN AMP	£139
ST100 SLAVES, from	£75
MA100 REVERB AMP	£165
VS BASS AMP	£125
DUAL-CENTRIC CABS (pair)	£165

**FENDER**

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PRINCETON COMBOS	£135
PRINCETON COMBO, s/h	£99
VIBROLUX COMBO	£285
PRO-REVERB 70W COMBO	£319
TWIN-REVERB 135W COMBO	£395
BASSMAN 135W AMP	£245
BASSMAN 100W AMP, s/h	£165
BASSMAN 50W AMP, s/h	£125
BASSMAN 100W CAB, s/h	£165
BASSMAN 135W CABS	£245
MA6 200W PA MIXER	£375
MAG SPEAKER/HORN CABS (pair)	£245

**MAINE**

200W BASS AMP	£175
200W ARTISTE AMP	£199
200W GRAPHIC PA AMP	£265
4 x 12" CAB	£145
15" BASS BIN	£195
100W BASS COMBO	£269

**VOX**

AC30, transistor	£159
AC30, valve	£235
AC30 valve, s/h	£175
AC30 valve, old	£135
ESCORT battery/main amp	£59
AC50 AMP	£185
100W BASS CAB	£149
AC50, s/h	£65

**OTHER GOODIES**

AMPEG VT40 COMBO	£345
AMPEG V4 BASS AMP	£359
AMPEG V2 Reverb Amp	£275
AMPEG V4 Cabinet	£195
ROLAND JC120 Combo	£445
ROLAND GB50 Bass Combo	£265
M/M B-2 Modular Mixer	£235
M/M 12-2 Modular Mixer	£295
M/M AP360 SLAVE	£219
M/M AM400 SLAVE & V.U.'s	£289

**KEYBOARDS**

KORG 700S SYNTH, s/h	£299
KORG MS10 SYNTH, s/h	£195
KORG SIGMA SYNTH	£695
KORG MS20 SYNTH	£395
ROLAND SH09 SYNTH	£265
ROLAND SA09	£445
ROLAND R509 STRINGS	£475
ROLAND RS203 STRINGS	£495
ROLAND JP4, POLYPHONIC	£1395
GODWIN STRING SYNTH	£395
ELKA 490 STRING SYNTH	£299
CRUMAR BRASSMAN SYNTH, s/h	£295
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WURLITZER EP200 PIANOS, s/h	£425
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FENDER RHODES SUITCASE 73	£945
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HOHNER PLANETS	£220
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ROLAND EP20 PIANO, s/h	£265
FENDER RHODES STAGE 73, s/h	£525
ELKA SOLOIST SYNTH, s/h	£245

WASP SYNTHS	£175
SPIDERS	£175
KEYBOARD FOR WASP	£85

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LONDON RD (A13) HADLEIGH, ESSEX**

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TAMA 5-DRUM Superstar kit	£695
TAMA 5-DRUM Imperial Star kit	£595
TAMA 5-DRUM Swingstar kit	£325
TAMA OCTABANS, set of 8, stands	£395
PEARL 7-DRUM Innovation kit	£565
PEARL 5-DRUM Rock kit	£495
PEARL 5-DRUM Powermate kit	£475
PEARL 5-DRUM Thundering kit	£400
PEARL 4-DRUM Image Creator kit	£
SONOR 7-DRUM concert kit	£795
SONOR 5-DRUM big kit	£695
SONOR 5-DRUM standard kit	£645
SONOR 5-DRUM kit, s/h	£445
SONOR 4-DRUM Swinger kit, s/h	£199
LUDWIG 7-DRUM Power tom kit	£1150
LUDWIG 6-DRUM Pro-Bent kit	£925
LUDWIG 5-DRUM Big Beat kit	£695
LUDWIG 5-DRUM Rock kit	£725
LUDWIG 5-DRUM Hollywood kit 1964	£495
ROGERS 5-DRUM New 8-Ply kit	£745
ROGERS 5-DRUM Londoner V kit	£675
ROGERS 5-DRUM Londoner V, s/h	£525
ROGERS 5-DRUM Greater Londoner kit	£665
ROGERS 5-DRUM Studio kit, s/h	£425
PREMIER 5-DRUM ELITE, TRILOCK	£665
PREMIER 5-DRUM ELITE, lockfst	£395
PREMIER 5-DRUM Soundwave, TRILOCK	£599
PREMIER 5-DRUM Soundwave, lockfast	£545
PREMIER 5-DRUM pre lockfast, s/h	£245
PREMIER 4-DRUM Resonator, s/h	£275
MAXWIN 5-DRUM 805 Rock	£285
MAXWIN 5-DRUM 805 Standard	£265
MAXWIN 5-DRUM 705 Rock	£245
MAXWIN 5-DRUM 705 Standard	£225
MAXWIN 5-DRUM 405 Concert	£195
MAXWIN 5-DRUM 705 kit, s/h	£195
MAXWIN 4-DRUM, s/h kit	£145
SLINGERLAND 7-DRUM, Black Beauty	£785
SLINGERLAND 5-DRUM, Time Machine	£625
GRETSCHE 5-DRUM Broadkaster, chrome	£695
GRETSCHE 5-DRUM Black Hawk kit	£595
GRETSCHE 5-DRUM, s/h kit	£395
YAMAHA 5-DRUM 5000 kits	£365
YAMAHA 5-DRUM 7000 kit	£

**ACCESSORIES**

MAXWIN 8 x 10 concert toms, stand	£45
MAXWIN 12 x 13 concert toms, stand	£65
MAXWIN 14 x 15 concert toms, stand	£95
MAXWIN Timbales with stand	£68
PEARL Timbales with stand, s/h	£65
PEARL 14 x 16 concert toms, stand, s/h	£75
KING fibreglass congos, pair with stand	£245
ROTO-TOMS 8 x 10 x 10 bar and stand	£126
ROTO-TOMS 8 x 10 x 12 bar and stand	£136
ROTO-TOMS 12 x 14 x 12 bar and stand	£118

**STANDS and PEDALS**

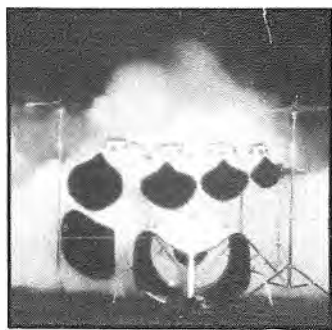
MAXWIN boom cymbal stands	£17
MAXWIN straight cymbal stands	£12
MAXWIN snare stands	£12
MAXWIN Hi-Hat stands	£20
MAXWIN bass drum pedals	£15
PEARL boom cymbal stands	£34
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PEARL bass drum pedals	£34
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TRI-LOCK snare stands	£32
TRI-LOCK Hi-Hat stands	£45
TRI-LOCK ban drum pedal	£45
MEMRILOCK boom cymbal stands	£45
MEMRILOCK straight cymbal stands	£27
MEMRILOCK snare stands	£34
MEMRILOCK Hi-Hat stands	£45
MEMRILOCK ban drum pedals	£39
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TAMA straight cymbal stands	£32
TAMA snare stands	£32
TAMA Hi-Hat stands	£49
TAMA bass drum pedals	£43

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## Curious curves?

*Dear Sir:* About a year ago a kit was introduced to the UK with shells that were almost horn-shaped with curiously-shaped tom-toms all curved towards the audience. Unfortunately, I have been unable to find this type of kit and I wondered if you could tell me something about it, what are the advantages of such a design, and where they are available from? Can a second skin be fitted to the end of the horn if the drummer needs it? Are any recordings of this type of kit available? If the kit provides a larger volume what cymbals are recommended for the kit?

Many thanks for a great drum section, it's a help to us all.

Mick Rafferty,  
Clapham SW4

*Henry Roberts replies:* These drums are called *Staccato*. The design enables sound to be channeled directly towards the audience. You cannot fit a second skin because of the irregular horn flared shape. (See illustration.) As far as playing goes, Simon Phillips and Chris Slade (of Uriah Heep) use them in the studio. Any large cymbal will suit this kit. Refer to our Zildjian survey in last month's (March '80 issue). An overplayed smaller cymbal will only produce noise.

## A useful tip

*Dear Sir:* I use a "Rogers 5A" model of stick with a nylon tip, and when I began to run out of sticks I went along to my local music shop to buy a couple of pairs. Unfortunately, they had run out of stock, but ordered me some for the end of the week. At the end of the week no sticks had arrived and feeling a bit concerned that my stock would diminish com-

pletely, I trundled 20 miles away to Bedford, and 20 miles back without obtaining any sticks. Eventually the sticks arrived. I purchased two pairs, which set me back over £7.00 and Marshalls gave me a pair free of charge.

Unfortunately, after having spent a total of approximately £15.00 on sticks and travelling to the shop just to play safe for the next gig, I found that after a short time of playing the tips flew off, never to be found again, so making the sticks useless. How can I improve the situation? Having used this model of stick for long time now, I do not intend to change suddenly, as normally they are excellent sticks.

Hugh Wilson,  
Milton Keynes

*Henry Roberts replies:* Loose tips are a problem for drummers no matter whose brand they use and availability is an obvious though laborious cure. Perhaps other readers may have some useful hints on this.

For your information we have included a drumstick review in this current Drum Section.

## Sonor statements

*Dear Sir:* In the *Drum Forum* (in January '80 issue) Glyn Thomas said, among other things, the following about Pearl:

"There's a good example of how ridiculous the endorsement scene is becoming. Chris did a series of clinics last year with an endorsement artist who was signed and contracted to play Pearl. He went to Germany with the clinic and while there picks up a Sonor kit and contract because they offered him more cash, and that blows the credibility of the entire thing out of the window."

As the answer of Chris Stevens, who at once corrected the factual situation, is not contained in the report I would like to state the following:

1. Sonor has never paid a fee to a drummer for playing Sonor.
2. We are of the opinion that Sonor can convince only by its quality, and therefore it is not necessary to pay any special fee.

3. We are convinced that it is senseless to buy a top-drummer with money if one does not succeed in convincing him of the advantages in the sound features of a product.

4. The only gratification the drummers get from us are fees for drum clinics. In this case there is a real service which has to be paid for.

Oliver Link,  
Sonor Percussion,  
Bad Berleburg-Aue,  
W. Germany

## Getting kitted out?

*Dear Sir:* I am 16 years old and very interested in learning to play the drums. I would be very grateful if you could send me information on how to buy a good kit for the complete beginner and also how to choose a good teacher, also I would be very grateful if you could tell me about any books on this subject.

D. Hardwick,  
Leveston, Derby

The Maxwin 'Funky' kit reviewed this month is good value for money and is therefore useful for beginners. If you like the kit, drum dealers will advise you and let you try a suitable range out. Tutors are hard to search out and I'm afraid there's no easy answer, but your letter is being printed

here in the hope that someone in the Alvaston area will be able to aid you in your task.

## Putting the dampers on

*Dear Sir:* I play in a funky band and I like the sound that heavy external damping gives the snare drum. The problem is that once I have enough tape and tissue on the head it loses its bounce and the drum becomes difficult to play. I understand there are some heads which will give me the sound I am looking for without damping. Could you advise me?

Peter Pendragon,  
Chiswick

*Henry Roberts replies:* Duraline and Panasonic heads are available from America to do the job. Duraline is a woven head with a polyester type hoop — the material is, I believe, called Keflar and is allegedly used in the manufacture of bullet-proof vests! Two weights are available — Studio and Concert. Panasonic is a "sandwich"-type with a woven Fibreglass-type material in its centre. It, too, has a polyester-type material in its centre. Several weights are available of this. "Medium No Overtone" would, I think suit you best.

# DRUM NEWS

## Normans

The hangout for Midland drummers these days seems to be Burton-on-Trent. No, it's not just the beer that's attracting them, it's the Drum Department at one of the largest Midlands Music Stores — Normans Ltd.

Norman Willey, a director of the firm, has worked the semi-pro Midland gig scene for 25 years so really appreciates the needs and problems of fellow drummers.

The shop is in a large Georgian building right in the centre of town. Part of the drum department features an original beamed ceiling. It is here on a Saturday that drummers meet to chat to Norman, look at the latest gear and discuss future purchases. There are no fewer than a dozen kits on display plus all the usual accessories and

many unusual ones. Makes include Premier, Sonor, Ludwig, Pearl, Tama etc.

The orchestra side is also quite heavily featured with timps, glockenspiels, tubular bells and various effects always in stock. Norman also stocks an extensive range of marching band percussion and accessories.

A much appreciated service recently introduced by Normans Ltd is their percussion hire scheme. Any item from a pair of pedal timps to a gong can be hired at a reasonable cost. Whilst we are on the subject of service, Joe Leyden, the firm's repair specialist, himself a pipe band drummer, will often do on the spot repairs for people in a fix, mending footpedals, snares etc. All this and the beer certainly make Burton-on-Trent worth a visit.

## MAXWIN Funky 405 £230 inc. VAT

A few months ago, as my most avid readers will know, we decided to include in these critiques several of the down market drum sets. This then is the Maxwin Funky, which is possibly as down market as we can go for a five-drum set — price-wise, that is.

Obviously, the fact that it is single-headed makes a substantial difference in price (the double headed version of this set is roughly 10 percent more). The shells are exactly the same as on the cheaper Maxwins, so the saving to the company is in the 28 nut-boxes, three triple-flange hoops, metal bass drum rim and assorted tension screws plus, of course, the four heads. I appreciate single-headed drums are not everybody's cup of tea and indeed most players like to have the flexibility of a double-headed kit which, of course, offers both alternatives.

The Funky set actually comes with the Maxwin 600/series stands and pedals which can reasonably be described as adequate.

### Bass Drum

Funky 405 has a 22" bass drum with eight T-handled tympani-type tuners, large wide pressed-steel claws and what I am convinced is the same nut-box as the Pearl — with a slightly less lustrous chrome finish. All the drum

shells are allegedly eight ply. I say allegedly because it's very difficult to count them (it's also difficult to say what they are made from) but all the shells are roughly 5/16" thick. The grains of the veneers for these cheaper Maxwin sets all run in one direction, whereas on the other kits (the 850s) the grains run alternatively up and down and then around the shells.

The sound of the drum is very strong and penetrating although its twin shells do not give a very warm sound (in my last Maxwin review I said I preferred the double-headed bass drum with just one head). All Maxwin drums are fitted with Remo Soundmaster heads and their sound, although perfectly acceptable for a beginner, can be improved with the more expensive CS or Ambassador heads, and the bass drum is no exception.

The bass drum has disappearing rod-type rubber or spike-tipped spurs, sensibly long but not set at quite a forward enough angle. These spurs locate into cast blocks with a metal plate behind them inside the bass drum. The rod retaining screw is tapped directly into the cast block.

The batter head of the bass drum is held onto the shell with a chromed metal counter-hoop inlaid with plastic and fitted with a piece of rubber where the foot pedal clamps to it.

### Tom Toms

Three toms come with this set, 12 x 8, 13 x 9 and 16 x 16. The 12 has six square-headed tension screws, as has the 13. The 16 has the usual eight. All the tension screws locate into the normal Pearl/Maxwin single nut-boxes. All drums have single, pressed-steel triple flange hoops slightly thinner than Pearl's, and internal under batter-head operating dampers which work in the same way as their more illustrious big brothers with an operating knob outside the shell. The floor standing drum has three longish, knurled, bent-steel legs which locate into a cast block attached to the shell with large washers behind. As with the spur holders these blocks have a thread tapped directly into them with all the stripping problems this method brings. I've said before that from a lasting point of view the eye-ringing inside the block is a much better idea.

To the best of my knowledge these single-headed drums are the same as the Maxwin concert toms except for their holder retaining fitting.

Anyway, the 405's tom toms do have a "funky" sound and quite a bit of "overtone decay" is possible with these Sound Master heads.

### Snare Drum

The 405 sets have a five-inch metal shell snare drum. Its shell has five indentation beads pressed into it for extra strength and rigidity and a shallow but wide snare bed set into its "rolled over" flanges. Like the toms, the snare drum has triple flange hoops with eight holes for the double-ended nut-boxes. The 20-strand snare is attached to the strainer by two plastic strips. The adjustable tension cam action snare strainer is a rough copy of Slingerland's Zoomatic model and I have to be honest and say I don't like it because it's too flimsy. Mind you, this strainer is now superceded and the new one is a lot better. It's a side cam action like the old Ludwig but is not pressed but cast. This new one is a real improvement with a much more positive action. The drum does not have a great sound immediately (or at least my specimen didn't) and needed a



few minutes work done on it. However, once tuned it didn't sound "half bad". Tuned up a lot it has a sharp, bright sound with some attack.

I criticised this drum's weight before but have since discovered it to be only a little lighter than the Pearl drum and roughly the same as a modern Ludwig 400. Nowadays Maxwin have a six-and-a-half inch model of the metal shell drum (4514D). It has ten tension lugs and with the new snare strainer is a very good drum.

### Accessories (600 Series)

The 605 standard snare drum stand has single strutted, flat, steel tripod legs which have plastic tips. There's a cast splined ratchet tilter which holds the playing angle and the drum is fixed to the stand in the old style with two fixed and one moveable arm (bent at right angles and sheathed in plastic). The down tube is made from half inch OD mild steel. It's not a very stable or substantial unit but does its job and doesn't fall over with normal playing.

The 600 hi-hat is made from the same tubular stock, with tripod legs. It has a cast two piece footplate with a metal strap and a solid steel stretcher under the footplate which screw clamps to a flat L-shaped piece of steel below the down tube. This is a centre-pull model with an articulated centre rod which does not unscrew for packing away. The top of this non-slip rod is knurled and the turned top cymbal clutch is substantial enough in itself although slightly larger wing-bolts would be an improvement on all of the stands. The adjustable angle bottom cymbal cup is plastic with a metal washer above and a felt washer. This is a reasonable non-nonsense hi-hat pedal with a "not bad" feel. It is unfortunately not adjustable in its feel.

There's one three-stage cymbal stand supplied from the same stock as the others. It has tripod legs like the others with cast blocks at its two joining stages. The tilter is fastened to the flatted top of the last tube — it's like the old style Gretsch pivoted one where the flat steel is loosely fixed at one

point but free to rotate in a curved slot which can be locked at the desired position with a wing nut and bolt.

The cymbal itself sits on a smallish metal washer with a pair of felts above it, with a protective plastic sleeve around the screw thread and a good large wing nut. The 609 foot pedal supplied has something which appears increasingly rare these days — twin expansion springs fitted one to each side of the cast framework, they're adjustable via a small knurled threaded washer. Both springs fit to their shared cam shift with the usual Gretsch Camco, DW type triangular steel clip. The pedal uses a metal strap/pull like the hi-hat's and this attaches to a cast beater rod retaining unit which has some lateral movement along its axle shaft. The pedal clamps to the hoop in the usual old style, via a screw below the two-piece footplate which joins to the unit with the hi-hats type of flat steel stretcher.

I'd like to be able to say how great this pedal is, but the point is that it's made to a price, works OK and for the beginner is a reasonably good pedal.

The Maxwin tom tom holder supplied with this "funky" set is also standard for the more expensive 805 sets. It's very much a scaled down version of Pearl's old ball and socket model. It uses 5/8" hexagonal rods which penetrate six sided holes in a cast block which is bolted to the shell with a surprisingly substantial cast plate behind it inside the shell.

Height adjustment for the two mounted drums uses drum-key operated screws, one for each arm. The angle adjustment has two of these screws to hold the tom toms part of the arm rigid by pressing against the ball. The top end of the arm fits into a cast holder bolted to the tom's shell. These two are tapped directly, as is the base moulding. The snare drum stand from the 700 is great. It's a slightly smaller version of Ludwig's Atlas with a tripod base and basket-type holding mechanism. It's made from pressed steel with substantial town tubes and a plastic 'wear' sleeve at its height adjustment point and large T-shaped wing

bolts. The basket arms grip the snare drum with a large capstan nut which runs up a thread and pushes against the basket arms. The height adjustment has a very substantial clamp, as does the angle adjustment. At the price, this stand is very good. The 703 cymbal stands are great too for the drummer who carries his own equipment. They boast a wishy tripod base, three medium-sized bore tube stages — the bottom one fitted with a wear absorbing plastic ferule and height clamps like on the snare stand.

The tilter is large, cast and has a splined tooth ratchet which takes care of any sensibly unstable angle adjustment. It also features a replaceable extra-long threaded rod from the tilter with sensible thick felts and washers and a large wing-nut. It's good.

The 805 hi-hat pedal also has tripod legs with rubber tips and a cast two piece footplate with a Rogers type spur beneath the down tube. This is locked into position with a drum key and can be put either on or off by turning it upside down. The hi-hat's action is smooth and easy but like its little brother (the 600) it is unadjustable — it has though a direct centre pull with a plastic strap. The height adjustment uses the usual Maxwin 'U' shaped clamp with a plastic sleeve and has a height locking jubilee-type clip. The bottom cymbal's seating has a large plastic cup with an angle adjustment to let the air out of the cymbals. The sturdy, turned, top cymbal clutch looks pretty foolproof and like the bottom seating is very like Pearl's.

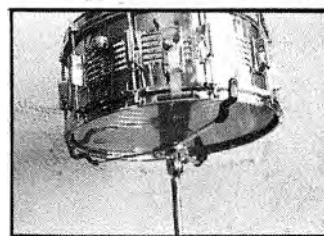
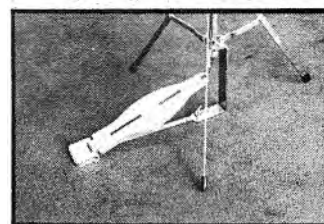
The 710 foot pedal is built along the same lines as the cheapo one supplied with the Funky but appears to have much better and sturdier design. Everything is stronger and larger. The cast, sand-blasted footplate has provision for a toe stop with metal rod stretchers underneath to join the 'plate' to the cast frame. It has twin spring adjustable spurs underneath the posts and again has twin expansion springs with the same mechanism but stronger and with more substantial and foolproof locking system. It has the same cam joining clip

as the 610 but slightly thicker. The pull uses two pieces of flat steel set on their edge and kept apart by a pair of nylon bushes — the beater retainer is also cast but with a much larger retaining screw. Of course, the ball races are better than on the cheapo so the feel of the pedal is much, much better. The clamp is as usual but with a better thumb screw.

### Appearance/conclusion

Maxwin Funky 405 is available in 21 different colour finishes of which roughly half look really professional. Maxwin 405 is simply the best value for money on the market.

Henry Roberts





# Drumstickcheck

This month I've decided to implement something which I have found to be missing from the drum world and publish a chart of the relative dimensions, weights and densities of our normally available drum sticks.

The idea is staggeringly simple. If your local music shop does not have your particular favourite in stock then you will be able, by consulting this chart to discover which other

stick corresponds to it in shape and weight.

The chart is not designed to say which stick will last longest since so many different factors will (and do) affect the life expectancy.

All of the samples we received were of hickory except for the Promarks which are accepted to be of Japanese oak. The density factor is not important between different companies (although it does

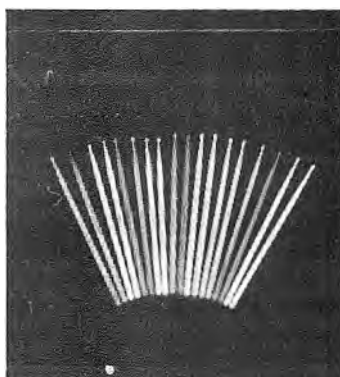
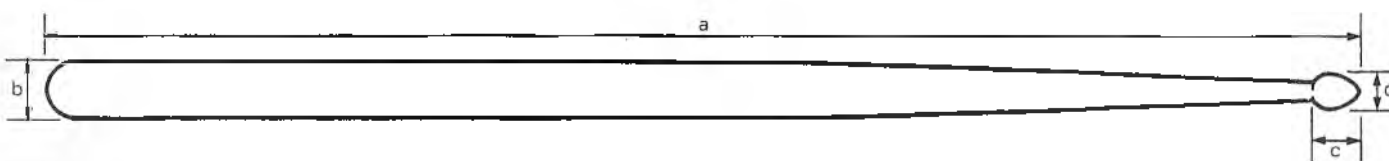
make a difference to the feel) but might be significant among the sticks of the same manufacturer if it differed greatly; i.e. one would reasonably expect the company to use roughly the same density of wood for all their sticks. (Here again though several different factors come into play like whether the billet is taken from the original tree or is, perhaps, part of its regrowth. We apologize if your

normal stick is not listed here but we did ask the main manufacturers to send along their ten best-selling models.

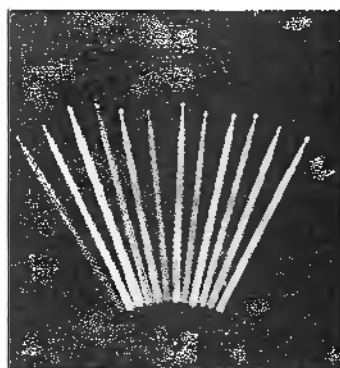
From time to time I intend to update these tables as and when new makes or models appear.

One or two of the independent Americans were unable to furnish us with samples but as we receive them we will let you know.

Henry Roberts



Stick Type	Length a	Diameter b	Tip Length c	Tip Diam. d	Shoulder Thickness	Density	Wght
<b>ROGERS:—</b>							
Roy Burns Model	16"	18/32"	20/32"	13/32"	9/32"	1.13	42g
	406.4mm	14.29mm	15.88mm	10.32mm	7.73mm	g/cc	
5A	15 15/16"	18/32"	20/32"	18/32"	8/32"	1.12	50.5g
	404.81	14.29	15.88	14.29	6.28	g/cc	
Super Soul	16 3/16"	20/32"	22/32"	14/32"	11/32"	1.23	61.5g
	411.16	15.88	17.46	11.11	8.81	g/cc	
2C	15 15/16"	18/32"	10/32"	10/32"	6/32"	1.19	53.6g
2B	16 1/16"	18/32"	20/32"	12/32"	7/32"	1.09	54.5g
	408	14.29	15.85	9.53	5.73	g/cc	
7A	16 1/8"	15/32"	18/32"	12/32"	8/32"	0.89	32.7g
	409.58	11.91	14.29	9.53	6.27	g/cc	
Jazz Rock	16 1/8"	18/32"	18/32"	14/32"	9/32"	1.08	48.8g
	409.58	14.29	14.29	11.11	7.37	g/cc	
3A	15 5/8"	17/32"	16/32"	12/32"	8/32"	1.31	48.7g
	396.88	13.49	12.7	9.53	6.46	g/cc	
Finger Control	16 1/8"	16/32"	17/32"	12/32"	7/32"	1.32	49g
	409.59	12.7	13.49	9.53	5.48	g/cc	



Stick Type	Length a	Diameter b	Tip Length c	Tip Diam. d	Shoulder Thickness	Density	Wght
<b>GRETSCH:</b>							
4A	16"	18/32"	21/32"	13/32"	8/32"	1.22	55.2g
	406.4mm	14.29mm	16.67mm	10.32mm	6.38mm	g/cc	
5A	16"	17/32"	20/32"	12/32"	9/32"	0.972	48.6g
	406.4	13.49	15.88	9.53	7.25	g/cc	
25	17"	20/32"	23/32"	16/32"	10/32"	1.06	75.8g
	431.8	15.88	18.26	12.7	8.15	g/cc	
1A (nylon Tip)	16 6/8"	17/32"	20/32"	15/32"	9/32"	1.10	55.2g
	425.45	13.49	15.88	11.91	7.08	g/cc	
3A	15 13/16"	18/32"	16/32"	14/32"	9/32"	1.1	56.9g
	401.64	14.29	12.9	11.11	7.45	g/cc	
6A	15 9/16"	16/32"	20/32"	11/32"	8/32"	1.15	42.6g
	395.29	12.7	15.88	8.73	6.45	g/cc	
4A	16"	19/32"	20/32"	12/32"	6/32"	1.03	41.4g
Rack Model	406.4	15.08	15.88	9.53	5.25	g/cc	
Nylon Tip							
7A	15 1/2"	15/32"	19/32"	10/32"	8/32"	1.13	32.9g
Mel Lewis Model	393.7	11.91	15.08	7.94	6.19	g/cc	
Nylon Tip							
2A	15 6/8"	18/32"	20/32"	12/32"	9/32"	1.104	49.7g
	400	14.29	15.88	9.53	7.31	g/cc	
9A	16"	16/32"	18/32"	11/32"	1/4	0.986	36.5g
Pencilstick	406.4	12.7	14.29	8.73	6.25	g/cc	
Nylon Tip							
7D	15 1/4"	17/32"	20/32"	12/32"	6.15	1.13	42g
Mel Lewis Model	387.35	13.49	15.88	9.53		g/cc	
8A	15 3/8"	18/32"	19/32"	10/32"	9/32"	1.16	52.5g
	390.5	14.29	15.08	7.94	7.14	g/cc	

Our thanks to David Marsden and Peter Walker of Sunbury College for their help in compiling this chart

**PROMARK HANDMADE:**

2B	15 7/8"	19/32"	19/32"	12/32"	9/32"	1.08	54.9g
	413.23mm	15mm	15mm	9.53mm	7.12mm	g/cc	
707	16 3/16"	17/32"	16/32"	13/32"	9/32"	1.06	53.1g
	411.16	13.5	12.7	10.32	7.35	g/cc	
727	16 3/16"	16/32"	18/32"	10/32"	9/32"	1.28	47.4g
	441.16	12.7	14.3	7.94	7.27	g/cc	
Profesional	15 7/8"	15/32"	18/32"	12/32"	9/32"	1.04	45.2g
	403.23	11.9	14.2	9.53	7.08	g/cc	
2S	16 7/8"	19/32"	22/32"	18/32"	5/16	1.3	65.1g
	428.63	15.09	17.46	12.7	8.34	g/cc	
5A	16"	16/32"	19/32"	12/32"	1/4	1.35	50.2g
	406.4	12.7	15.09	9.53	6.35	g/cc	
808	15 15/16"	18/32"	18/32"	14/32"	9/32"	1.44	65.1g
	404.81	14.25	14.29	11.11	7.33	g/cc	
5B	15 15/16"	18/32"	20/32"	14/32"	9/32"	1.01	50.6g
	404.81	14.29	15.9	11.11	7.47	g/cc	
Rock — 747	16 3/8"	16/32"	22/32"	12/32"	9/32"	1.42	52.6g
	411.16	12.7	17.46	9.53	7.21	g/cc	
3A	15 4/8"	16/32"	15/32"	13/32"	9/32"	1.46	54.2g
	393.7	12.7	11.9	10.32	7.29	g/cc	

**Ludwig**

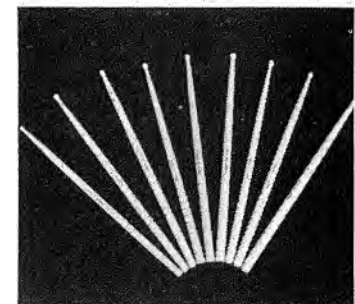
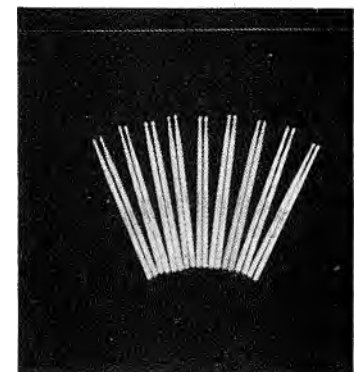
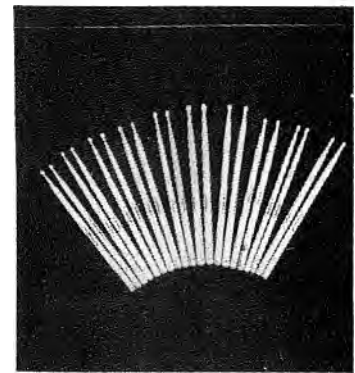
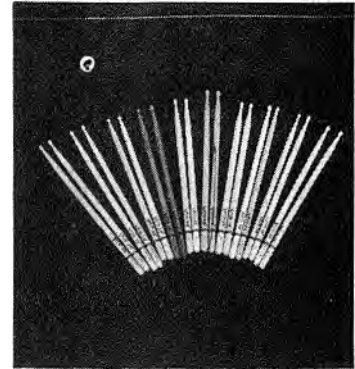
Ludwig	414 mm	16.0mm	15.1mm	7.4mm	11.9mm	0.94	56.4g
1B	16 18/32"	20/32"	19/32"	9/32"	15/32"	g/cc	
Ludwig Jo Jones	377	14.2	12.9	5.2	9.5	0.890.89	44.8g
12A	15 2/32"	18/32"	16/32"	6/32"	12/32"		
Ludwig 2B	398	16.6	16.5	7.5	10.5	0.99	70.6g
Nylon	15 29/32"	21/32"	21/32"	9/32"	10/32"		
Ludwig	425	19.0	17.6	9.8	14.5	0.8	85.0g
35	17	24/32"	23/32"	13/32"	19/32"		
Ludwig 5A	401	14.5	14.3	7.0	8.9	0.84	50.7g
Nylon	16 1/32"	18/32"	18/32"	9/32"	11/32"		
Ludwig 2S	427	16.6	16.6	8.5	12.0	0.98	69.8g
	17 2/32"	21/32"	21/32"	11/32"	15/32"		
Ludwig 3A	392	15.2	15.2	6.2	9.0	0.97	49.8g
Nylon	15 20/32"	19/32"	18/32"	8/32"	12/32"		
Ludwig 3A	396	15.2	12.0	6.2	10.2	0.96	48.1g
	15 27/32"	19/32"	15/32"	8/32"	13/32"		
Ludwig 10A	403	13.0	16.9	6.5	9.5	0.78	35.3g
	16 3/32"	17/32"	22/32"	8/32"	12/32"		
Ludwig 2A	401	16.1	16.1	7.0	10.2	0.80	57.4g
Nylon	16 1/32"	21/32"	21/32"	9/32"	13/32"		

**Premier**

Premier	389mm	13.5mm	15.5mm	8.0mm	6.2mm	0.88	40g
KC	15 16/32"	17/32"	20/32"	10/32"	8/32"	g/cc	
Premier E	402	13.6	14.0	8.4	6.5	0.83	37.7g
Nylon	16 2/32"	17/32"	11/32"	11/32"	8/32"		
Premier J	406	12.5	12.5	8.5	5.6	0.88	44.1g
Nylon	16 7/32"	1 9/32"	16/32"	10/32"	15/32"		
Premier MR	406	14.0	12.5	10.5	7.0	0.89	44.9g
	16 7/32"	17/32	16/32"	13/32"	9/32"		
Premier CC	400	14.5	14.5	10.0	7.5	0.71	42.9g
	16"	18/32"	18/32"	13/32"	10/32"		
Premier CP	403	15.0	123.5	9.0	7.9	0.88	43.0g
	16 3/32"	19/32"	17/32"	12/32"	11/32"		
Premier M	400	13.2	16.1	9.9	7.0	0.69	31.0g
	16"	17/32"	20/32"	12/32"	9/32"		
Premier L	380	12.1	13.8	8.2	6.5	0.93	36.3g
	15 6/32"	15/32"	18/32"	10/32"	8/32"		

**Power Tip**

AAA	16 13/32"	22/32"	16/32"	11/32"	13/32"	0.9	53.4g
	419mm	17mm	13mm	8.0mm	10mm	g/cc	
AA	16 16/32"	20/32"	16/32"	8/32"	14/32"	0.8	44.2g
	420	15	13	7.3	11		
A Nylon	16 10/32"	16/32"	16/32"	8/32"	10/32"	0.8	41.9g
	416	13	13	7.2	9		
BBB	15 30/32"	23/32"	16/32"	11/32"	15/32"	0.7	55.2g
	406	19	13	9.02	12		
BB	15 30/32"	23/32"	14/32	10/32"	14/32"	0.8	51.2g
	404	18	11	8.05	11		
B Nylon	15 25/32"	23/32"	16/32"	8/32"	14/32"	0.8	48.7g
	402	15	13	7.37	11		
CCC	15 25/32"	23/32"	16/32"	11/32"	7/16"	0.9	63.6g
	402	19	14	9.03	11		
CC	15 25/32"	20/32"	15/32"	10/32"	13/32"	1.8	51.5g
	402	17	12	8.05	10		
C Nylon	15 25/32"	20/32"	23/23"	9/32"	13/32"	0.6	48.5g
	402	17	15	7.26	10		



# The little things that make Ludwig great.

Everyone knows Ludwig, and everyone knows that Ludwig means excellence. That gives them quite a reputation to live up to, and that's why they put the same meticulous care and attention into everything they make - from outfits to sticks. When you're looking for accessories large or small, don't settle for anything less than Ludwig. That way you'll know you're getting the best.

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And the sturdy, seamless shell construction means that you keep on getting the same response as long as you keep playing.

If you want a snare drum that plays as well as you do, you need the Supra-Phonic 400.

## Drum Stool 1020

This vinyl padded stool with its solid tripod base gives you safe, dependable support with greater portability and compactness.

## Speed King Pedal

Over 30 years of continual improvement have made the Speed King the most popular pedal available today.

The Speed King has a precision die-cast stand, footboard, rocker shaft, heel plate, skid proof rubber mat - and it's the FIRST pedal to feature twin compression springs completely enclosed in the pedal posts.

No wonder the Speed King is known as the Professional pedal.

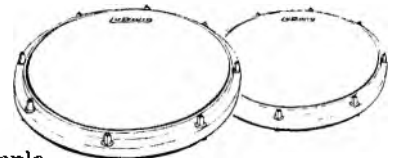


## New Tuneable Practice Pads 378 & 379

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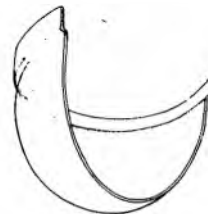
Weather Master Mylar plastic heads will give you the touch, feel and rebound of an actual drum.



## Ludwig Sound Projectors

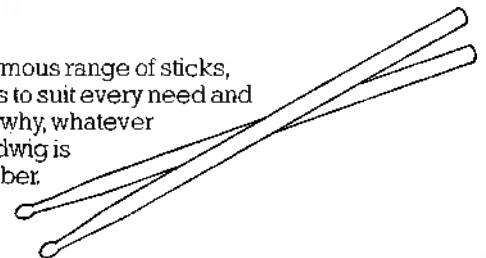
Ludwig engineers developed the "scoop", a simple but ingenious attachment that gives you increased volume and projection, bouncing the sound straight AT the audience.

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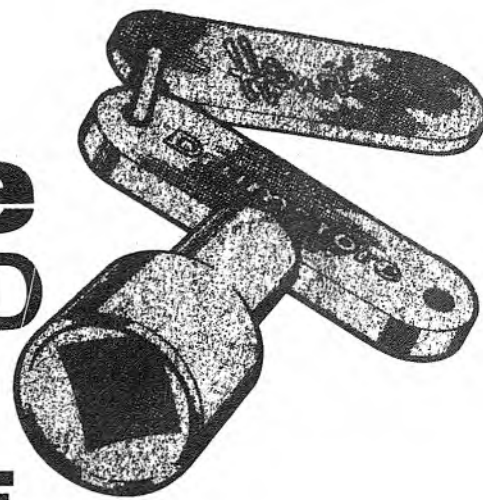
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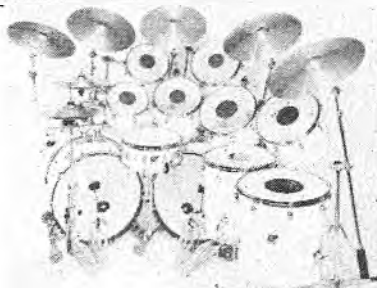


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When Jeff Beck's *Rough And Ready* album emerged in October 1971, his considerable following had been starved of the maestro's savage note-bending and volatile imagination for over two years. But the initial impact on eager listeners was the dazzling, high-speed drum intro that announced the opening track, "Got The Feeling". Though that particular band never gelled into a major force, Cozy Powell's name has ever since been a byword for a style of drumming as skilful as it is ferocious.

Since September 1975 Cozy's abilities have been deployed alongside guitarist Ritchie Blackmore in Rainbow. With "All Night Long", the second single from their *Down To Earth* album, following "Since You've Been Gone" into the UK charts and a sell-out tour winding up, the band were on the crest of a wave when I spoke to the drummer man before the second of their two shows at Wembley Arena.

Rolling Stones biographies invariably relate how Brian Jones was stifled by the sleepy West Country atmosphere of Cheltenham and couldn't wait to hit the big city. Was Cirencester, Cozy's home town, comparable in this respect?

"It was even sleepier than Cheltenham, believe me. It was completely dead and I had to join the school band. I was thrown out of that because I played too loud — broke the drum kit, the whole bit — and I had to go to Bristol, where I joined a band. Then we went to Germany. When I was in Germany, the rest of the lads wanted to go home and I said 'No, I'm gonna stick it out.' I met this other band, The Sorcerers, who were in need of a drummer and they liked the way I played, so it all went from there."

*Sandy Nelson's supposed to have been an early influence.*

"Yeah, a little bit. Obviously, Sandy Nelson was in vogue at that time (1960) 'cos he'd made a drum single, but if there was anybody I listened to, it was more like Louis Bellson, people like that."

"None of my family were musicians at all and I wanted to play the guitar at first. They were very good, they just let me bash away in the bedroom with a little drumkit. Must have driven them mad!"

*The Shadows were among the first people in pop to feature drum solos. I remember Tony Meehan's "See You In My Drums".*

"The Shadows' Brian Bennett and

The Hollies' Bobby Elliott were the two guys that influenced me when I first started. Funnily enough, Bobby came to the Manchester show about four days ago and I said 'You realize it was you that started me.' He's a fine drummer."

*Just because he's with a "songs" band like The Hollies, people don't really talk about him.*

"Right. They underestimate him. Same with Brian Bennett. He's a fantastic drummer — I mean, the stuff he does with The Shadows is a little bit... (pulls a face) but that guy can really play."

*I saw him grinning all over his face on Top Of The Pops this week, playing synth drums on "Ghost Riders In The Sky". Have you used them?*

"They brought along some for me to try in LA and I thought they were too gimmicky. I think they've been used quite nicely on some records, but although I'm into gimmicks as far as putting the drum sound across, I'm not into gimmicks as far as the drums themselves are concerned."

Cozy temporarily left The Sorcerers for Casey Jones And The Engineers in late 1963, a month after a young guitarist called Eric Clapton had left the latter for The Yardbirds. On his rejoining, the band became Youngblood, then the Ace Kefford Stand, fronted by ex-Move bassist Kefford, now turned lead singer. Sessions brought the drummer into contact with Jeff Beck, whom he joined in early 1970 after a brief interlude with Big Bertha. What kind of music did these early bands play?

"The Sorcerers was like all Hollies stuff... Drifters. Casey Jones ripped off everybody. With Ace Kefford, the idea was to sound like a poor man's Cream. We imitated them completely. Big Bertha started and then the call came through from Jeff: you just don't turn that sort of job down."

In the year that elapsed before Beck re-emerged with a working band, he took off with his new recruit to record an instrumental album of Motown classics at the company's Detroit studios. Though fruitless in that nothing was ever issued, it must surely have been an education playing with the resident session men?

"No doubt about it. You have to remember that we were the first white guys in a black studio, playing their music, and the first day we were in there James Jamerson, the bass player, was deliberately tapping his foot out of time

trying to put me off!

"Then, when we'd proved ourselves, they went 'Hey, you guys are alright — welcome to the fold' — then it was great. They would do anything for us at all, they couldn't have been nicer."

That *Rough And Ready* intro was quite a way of introducing yourself...

"I thought if you're gonna make a statement, make it at the very beginning of the record, on the very first cut. That's what I did."

Why did that band never quite gell? I thought you and Beck were made for each other in the same way as Jimi Hendrix and Mitch Mitchell were.

"Jeff was a little unsure of where he was going. One day he wanted to be in a rock'n'roll band, next day he wanted to be in a jazz-rock band, next day he'd want to play Motown — he just never really gave it a chance."

"They're a strange breed, guitarists — I'm sure they'd say the same about drummers. I was with Jeff longer than any other drummer. I've been working with Ritchie nearly as long as Ian Paice and I've played with Frank Zappa and Clapton and all these other people. If you can find out what they want, you never have any problem. They always want it their way and there's no way you're gonna talk 'em out of it."

*Is that not because they're traditionally leader of the band?*

"Possibly, yes. Beck was totally unpredictable. One night he'd be amazing, the next night he'd be terrible, out of tune — just playing abysmally."

"Ritchie's been pretty consistent over the years. This tour, he's been a little erratic, some nights he's played great, some nights he's played pretty poor. I'm sure he'd be the first to agree with me."

After the Beck Group disbanded, Johnny Winter made an immediate offer for Cozy's services.

"It was just gonna be like the Jeff Beck Group all over again: spend a year looking for musicians. I'd have made a lot of money playing with him."

After a short stint with the least distinguished Spirit line-up and 18 months of mediocre heavy metal with Bedlam, 1974 saw Cozy Powell become a latter-day Sandy Nelson. Once "Dance With The Devil", recorded as a one-off, had made the UK top ten in late '73, Cozy Powell's Hammer was formed and two more hits followed. He has few fond memories of this period and quit the music business for several months to go motor racing, achieving Formula

# COZY POWELL

## BECK TO BLACKMORE

Two standard. What did Hammer play live?

"We ended up doing Deodato numbers, Chick Corea stuff to kids that wanted to hear pop. We were very self-indulgent."

And so to his current band. To be honest, I wouldn't grieve overmuch if I never heard Rainbow again. When playing largely his own material, Blackmore resembles a mediocre blend of Beck and Jimmy Page. The group is shaped entirely by his playing: "Down To Earth" was already being recorded, without a vocalist, when a tape of Graham Bonnet singing was played to the others over the phone. Like most drummers, Cozy doesn't dictate musical direction, but merely makes an unquestionably impressive noise. I only wish he was making it for somebody else.

The first Cozy Powell solo album *Over The Top*, came out in October last year and suffered from indifferent material. Enlivened by some characteristic drum flourishes, it is basically an inferior version of what Jeff Beck was getting into on *Blow By Blow* and *Wired*. Cozy did, however, achieve a life's ambition by playing with Jack Bruce, whom he describes as "the finest bass player". Do any others stick in the mind?

"They fade away up against Jack. It's a joy to play with him. Roger (Glover) is a much better bass player than we (Rainbow)'ve ever had before. He's much more solid, lays it down — no messing about. He plays just what is needed in Rainbow."

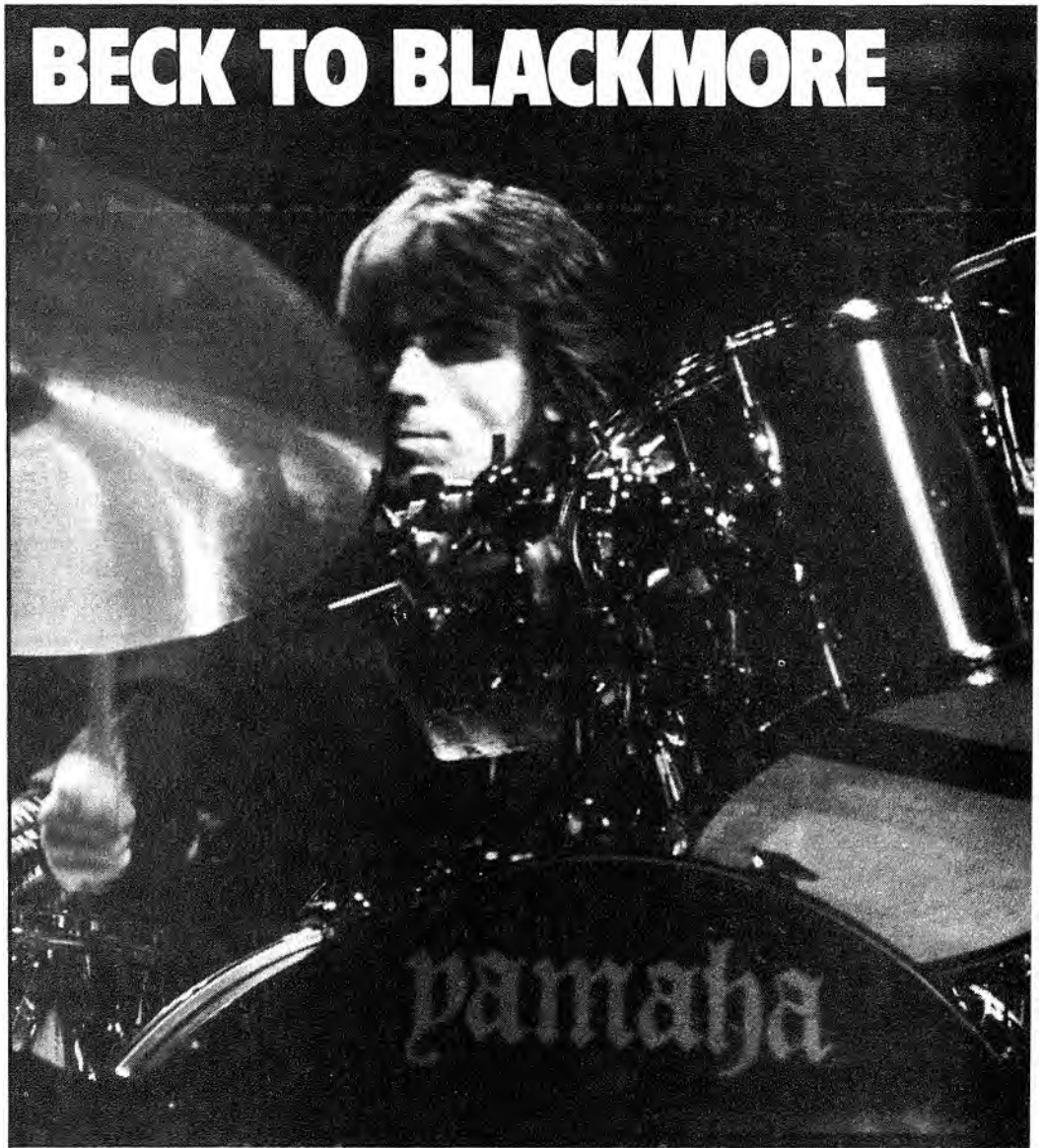
*What you do is pretty strenuous. How do you keep in shape?*

"I don't practice when I'm at home — I don't believe in it. I prefer to go on stage limbered up, but not with the practice, knowing that I might blow it. For me that's more of a challenge than going on having played paradiddle upon paradiddle upon practice pad."

"These people who spend hours and hours a day doing all these rudiments from a manual are wasting their time. They're not being themselves, they're not distinctive in any way. Once you've learnt the basics, you should develop your own style from there."

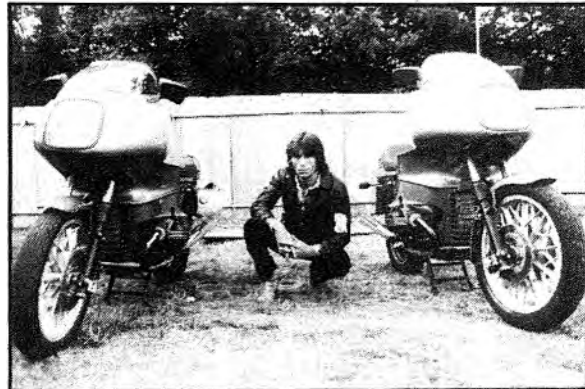
"I did a lot of boxing when I was a late teenager and since then I do all the training that's required. When I'm home and I'm not working I run five miles a day. If you don't keep fit, if you get lazy, you just won't be able to do the job."

Harry George



### Cozy's Kit

- 2—26" x 16" Bass drums
- 2—15" x 15" Top toms
- 2—18" x 18" Floor toms
- 1—14" x 6 1/2" Snare
- 2—20" Crash, 2002
- 1—20" Medium, 2002
- 1—20" Heavy medium
- 2—18" Ride, 2002
- 1—18" Crash, 2002
- 1—20" China type
- 1—24" Ride, 2002
- 1—6" Splash
- 1 set—15" Hi-hats



## Second 3M Recorder for Ramport

Ramport Recording Studios of London have taken delivery of their second 3M M79 24-track recorder. The first 3M 24-track recorder, together with a 2-track recorder, was installed some time ago and this second one with facility for conversion to 8 and 4-track recording, will obviously greatly extend the studio's recording facilities.

Ramport Studios, part of The Who Group Ltd, already handle some of the top recording artists, such as Elvis Costello, Supertramp, The Photos and some members of the ELO. Founded originally as Ramport Enterprises, the organisation changed its name in 1978 to The Who Group Ltd under the directorship of the Who.

3M United Kingdom markets a wide range of professional studio recording equipment, including of course, the latest 3M Digital Recording System. For further information, call John Prigmore on Bracknell (0344) 58445.



## Abba gets a Golden Reel

Ampex has given its coveted Golden Reel — the first awarded internationally outside the USA — to Abba, top Swedish recording stars, and the brilliant technicians at Polar Studio in Stockholm, Sweden.

Abba wins the awards for *Voulez-Vous* album all tracks recorded and mastered on Ampex Grand Master tape by Michael Tretow, Polar's famed recording engineer.

*Voulez-vous* has reached Gold status in both USA and Scandinavia as well as in most European countries; over five million copies sold to date and the figures still rising. To celebrate each award, Ampex makes a one thousand dollar donation to a charity which is nominated by the performer. At Abba's wish the money for their Golden Reel was given to UNICEF, Sweden.

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## Marquee Studios

Marquee Studios have been so busy completing the reconstruction of their main studio that it is a long time since any news from there has been printed, so we're including some pictures of their new set-up.

The reconstruction included "floating" a new structure complete with full air conditioning containing two isolation rooms. One is built out into an area which was formerly a light well. By including this new area, Marquee have insu-

red that the usable floor area of the studio remains much the same as it was before but with all the techniques of modern sound trapping. Although the studio reconstruction has been undertaken by Eastlake, the Control Room, although slightly increased in area, and with new Eastlake monitoring, retains the acoustic treatment that so many producers liked and trusted over the years.

Keep your eyes on our Studio Diary page to further news.



## 'Win a Guitar' Competition Result

HMV and Chrysalis Records recently ran a "Win a Guitar" competition to promote Rory Gallagher's recent album *Top Priority*. Fans buying a copy of the album from HMV had to answer three questions on

Rory's career, to qualify for the prize — a Fender Stratocaster.

The lucky winner, chosen from 200 entrants, was Mel Brook who lives in London W9 and who is a longtime fan of Rory's.

## Drum seminar

John Savage, author of *The Art of the Drummer* has announced some seminar dates at which John will explain points from his book plus, basic stick control, rudimental technique, developing solos, professional tuning and developing a musical approach to drumming. The dates are:

*Saturday April 12th:* 1pm at Ronnie's Drum Store, Newcastle-Upon-Tyne.

*Sunday April 13th:* 2.30pm at the Carlton Rooms, Carlton Road, Edinburgh, for James Grant Music, 57 Home Street, Edinburgh.

*Wednesday April 16th:* Bri's

Drum Pad, 27 Mersea Road, Colchester.

*Sunday May 4th:* Mr Music, 90 Bromham Road, Bedford.

*Tuesday May 6th:* The Rock Gardens, Portsmouth for Bennett's Drum Centre, 117, New Road, Portsmouth (at 8pm).

## New Wal Distributors

Electric Wood have announced that they are taking over the UK distribution of Wal Pro basses. Barratts, the current distributors, will continue to distribute Wal bass guitars in Europe. For more information, phone Brian Coultras on (0494) 442925.

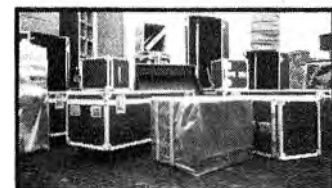
## Erratum

Gremlins have crept into the workings of our Trade News page last month and apologies are due for the confusion arising from the price on the AMII AGM. Two items were inserted in error and we should like to clarify the matter.

The second paragraph refers to the EODA AGM *not* the AMII. The fifth paragraph refers to the EODA AGM business with Neil Sharpe being the Treasurer.

In addition, readers should note that the dates of "The Live Music Show" (now called the "British Music Fair") are from 17-23 August not from 18-22nd August. Les Miller was, at the time of his death, a consultant to John Hornby Skewes and not as stated in the first paragraph, still as CBS/Arbiter executive.

We trust that no undue embarrassment has been caused by this item.



## Sound Enclosures

Sound Enclosures of Hereford, are an associate company of Buzz Music, the well-known retailers and wholesalers of multitrack tape equipment, PA systems and general musical merchandise.

Sound Enclosures, who have recently moved into brand new premises, are specializing in high quality flight cases, speaker enclosures and other woodwork linked with the music industry and recent customers for flight cases include the Pretenders and The Boat.

Many well-known PA hire companies are using Sound Enclosures bins, both standard designs and custom-built. Sound Enclosures use top quality materials and finishes and at the same time offer very competitive prices.

So if you need flight cases, a particular design of enclosure, a complete PA system, or even a pair of side-cheeks for your mixing desk, give Cliff Campbell a ring on Hereford 51278 or 51831 and discuss your specific needs.



# Soundwave/Bass Place

If you ask anyone connected with music business what the latest trends are in the instrument and equipment world, you will probably be on the receiving end of a lecture about micro-chip technology and "state of the art" circuitry as applied to everything from guitars to synths and amplifiers.

However, those more discerning members of the fraternity will have noticed a less spectacular but nonetheless significant development over the last 12 months. For during that time, manufacturers have woken up to the fact that bass players have been sadly neglected.

Now we all know about bass players being the "unsung heroes" but in the instrument field this situation seems to have prevailed for a long time. Until recently that is, when more and more bass instruments were finding their way to the *IMRW* offices, and a new day seemed to be dawning for the four string freaks.

It is as though manufacturers suddenly realised that a bass player was just as likely to buy several instruments as a guitarist or keyboard player. However, a bassist is a discerning chap, and any instrument he buys has to be good. Which will account for the rise in top quality instruments on the market today.

So we now have the instruments, but how do you get hold of them? No doubt regular readers of the magazine will be aware of the specialist drum shops, keyboard shop, guitar shops, amps shops and even PA centres which are dotted about all over the country. But what about bass players?

Well, grieve no more, because Fred Friedlein has come up with the answer. He has turned his shop, Soundwave, into a specialist centre for basses, "dedicated to the needs of the modern bass player".

To launch this magnificent venture Fred staged a bass extravaganza at his premises in Romford, Essex, and it proved to be an auspicious occasion. In common with their drumming brethren, bass players are a fraternity all to themselves, the aloof star syndrome doesn't seem to operate. The result at Soundwave was stars and non-stars mixing happily together with one main interest — looking at and playing as many instruments and pieces of amplification as possible.

Full marks to Fred for catering for his guests so admirably. The walls and floorspace of the shop were literally covered with all manner and means of instrument including (wait for it) Alembic, Aria, Fender, Gibson, Guild, Hagström, Ibanez, BC Rich, Rickenbacker, Shergold, Wal and many many more. Apart from all



Jim Rodford (far-left), Soundwave's Alan Morgan (centre) & Ian Waller



Fred Friedlein with Tony Reeves (ctr) & IM's Market Development Director, Malcolm Green

the standard models there were many golden oldies and an interesting selection of acoustic basses.

A range of amplification provided the chaps with the necessary power to blast all and sundry, and in this department special interest was focused on Soundwave's own Trace Elliot custom bass rigs. They even had a band playing in the back room and provided free beer (Bass of course).

The gathering was liberally sprinkled with stars, manufacturers and punters, and the atmosphere was quite definitely warm and friendly. John Entwistle popped in to have a look around, and *IM*'s bass boss Jim Rodford, fresh from his Stateside excursions with the Kinks, created quite a stir by producing his own eight string BC Rich bass — a fearsome beast which passed enviously through several pairs of hands.

The electric wood man, Ian Waller was there, as were some of his Wal guitars.

Aria were represented by Terry Mabey, and former John Mayall and Colesseum bass man Tony Reeves, now with MM equipment, cast his expert eye over the proceedings and another top UK equipment manufacturer, Tony Taylor of Carlsbro, was also on hand.

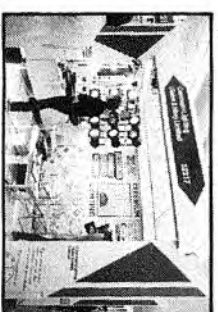
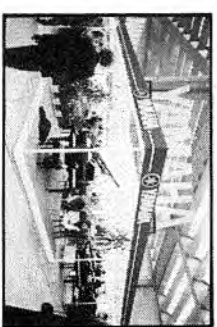
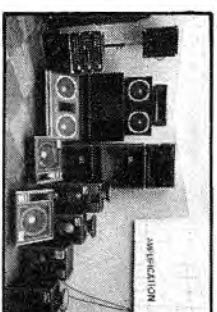
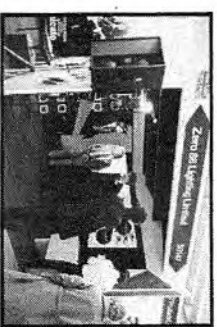
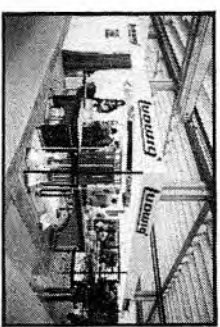
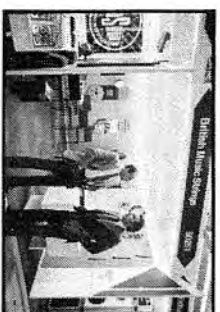
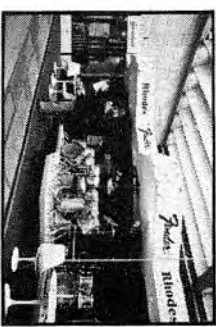
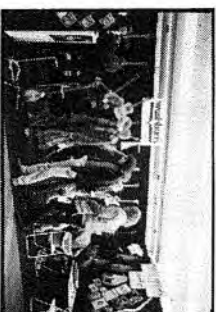
Fred, who built up Soundwave as a centre for PA equipment said the idea of a place for bass players came from the fact that so few shops catered specifically for them. He was also influenced by shop manager Alan Morgan, himself a bass player.

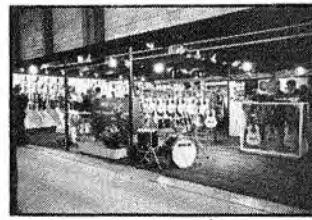
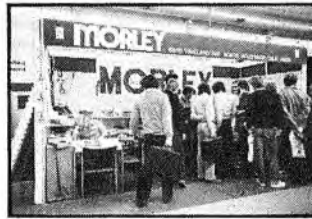
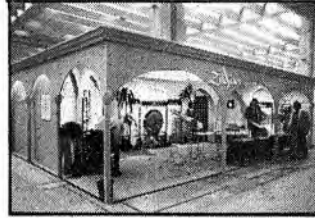
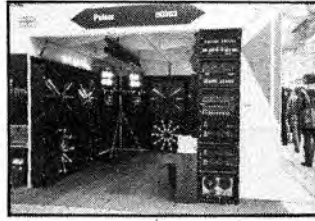
Jim Rodford welcomed the idea of the bass place, having been subjected to years of being considered a "second class citizen" by most of the regular music shops.

Judging by the response to the opening day, it looks like Fred has hit on a winner, and any venture which brings a better service to musicians is to be welcomed and encouraged. We wish them well.



# FRANKFURT FAIR Photo File







## FRANKFURT FAIR Photo File



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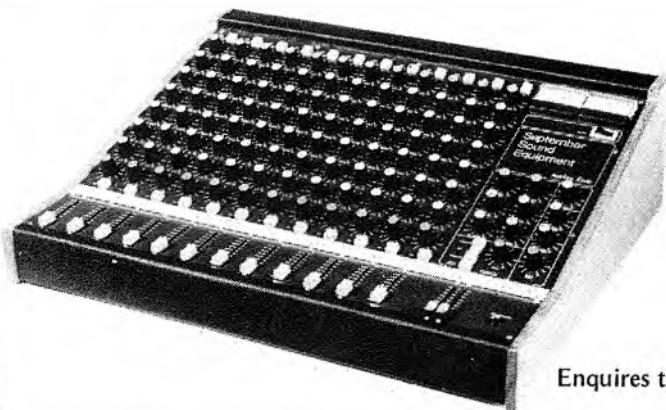
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 Lab Series L3, 60 watt 1 x 12 ..... £210  
 Lab Series L5, 100 watt 2 x 12 ..... £395  
 Lab Series L7 100 watt 4 x 10 ..... £410  
 Electro/Harmonix, Mike Matthews Dirt Road ..... £125  
 Intermusic Imps, Mike Matthews Dirt Road ..... £69  
 Intermusic 100-2 x 12 Phase Reverb ..... £259  
 Intermusic 50-1 x 12 ..... £159  
 H/H Studio 50's, new ..... £169  
 H/H Performer 100 2 x 12, new ..... £375  
 H/H Super 60 combo ..... £275  
 H/H Performer bass baby ..... £69  
 Mini Rokk Practise combos ..... £69  
 H/H IC100L combo, latest ..... £225  
 Acoustic 135 2 x 12 combo ..... £230  
 Fender Bassman 4 x 10 combo, 50 watt ..... £275  
 Orange 120 2 x 12 combo ..... £250

**Ovation Guitars**  
 Ovation electric matrix, special offer ..... £195  
 Ovation Balladeer ..... £210  
 Ovation Glen Campbell electric ..... £355  
 Ovation Matrix ..... £169  
 Ovation Electric Balladeer ..... £290  
 Ovation stereo electric, Legend ..... £405  
 Ovation Glen Campbell electric XII ..... £395  
 Ovation Electric Anniversary ..... £450



### Gibson Guitars

Gibson The Paul outfit.....	£289
Gibson The S.G. outfit.....	£299
Gibson Flying V of/f choice black, white, silverburst.....	£450
Gibson Les Paul Deluxe outfits, from.....	£395
Gibson Les Paul Standards, with case colours.....	£425
Gibson Les Paul customs with case colours.....	£450
Gibson 25/50 Anniversary outfits, 3 only.....	£499
<b>Fantastic Price offer</b>	
Gibson SG standard active electronic, ebony o/f.....	£345
Gibson Marauder, o/f, new.....	£220
Gibson Marauder, as new.....	£195
Gibson L6S Deluxe, black, soiled.....	£225
Gibson S1, mint.....	£225
Gibson RD standard, mat., new, o/f.....	£285
Gibson original, early 60's, 335 collectors item.....	£460
Gibson Les Paul custom, silverburst, unusual.....	£469

### Effects and Accessories

<b>DiMarzio P-ups</b>	
Fat strat.....	£16.00
Dual sound.....	£19.00
P.A.F.....	£19.00
Acoustic quick mount.....	£19.00
S.D.S.1.....	£17.50
F.S.1.....	£16.00
Pre-B1.....	£14.00
Model J Bass.....	£14.00
Model P Bass.....	£19.50
Model G Bass.....	£23.00
Model One Bass.....	£28.00
Super II's.....	£17.50
Super Distortion.....	£18.50
X2 M.S. p-up.....	£28.00

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### Electro Harmonix Effects

Spare drum pedals	
(synth 80).....	£46
Clone Theory.....	£45
Hot Tube.....	£34
Volume Pedals.....	£29
Deluxe Memory,	
Man and chorus.....	£135
10-Band Graphics.....	£47
Full Double Trucking	
Effect.....	£46
Big Muff (little).....	£14
Bass balls.....	£37
Soul Preacher.....	£29
Deluxe Big Mult.....	£45
Deluxe Electric Mistress.....	£49
Doctor Q.....	£18

Bad Stone Phaser.....	£36
Small Stone.....	£27

### Guitar Synths

<b>Electro Harmonix guitar</b>	
synth.....	£450
<b>Korg guitar synth.....</b>	
£285	
Roland RE201 Spare	
Echos, new.....	£395
Roland RE301 Spare	
Echos, new.....	£495
Roland RE150 Spare	
Echos, new.....	£295
Yamaha Analogue delay	
E1005, new.....	£210
Carlsbro Mantis Echos	
new.....	£159
Carlsbro Echo pedals,	
new.....	£89
Carlsbro ADT pedals,	
new.....	£115
Carlsbro Chorus pedals,	
new.....	£95
Carlsbro Fuzz pedals,	
new.....	£25
<b>MXR Distortion.....</b>	
£29	
<b>Boss Mono Chorus</b>	
pedals, new.....	£49
Boss RDS1 Distortion.....	£39
Boss ROD1 overdrive.....	£36
Boss Rocker/Wah pedal.....	£69
Boss Doctor Rhythm.....	£79
Boss TU60 guitar, tuners.....	£40
<b>Melos Echo units.</b>	
cassette tape.....	£75
Korg UT6 guitar tuners.....	
£42	

### S/H Echo's

Copy WEM from.....	£55
Carlsbro Mantis, from.....	£125
Roland RE201, spare	
Echos, from.....	£295
Carlsbro Reverb Units,	
from.....	£49
Maestro Siroko Echo.....	£149
Electro Harmonix	
Echo/flanger.....	£69
Ibanez Phase tone s/h.....	£10
Colorsound fuzz/phase pedal, new.....	£30
Roland double beat AD50,	
new.....	£45
S. City fuzz wah face.....	£15
Honey Psychadelic, lots effects in one.....	
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Colorsound Supa-Reverb, bat-up.....	
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### Bass Guitar Centre

### Examples Below

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Mustangs Music Masters, rosewood/maple, left-hand, all model colours, all 30% discount.....	
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Fender bass cases, new.....	£45
Peavey bass outfits,	
maple neck.....	£249
Peavey bass outfits, rosewood neck.....	
£259	
Rickenbacker 4001, basses stereo, new.....	
£349	
<b>One only Kramer DM5000</b>	
<b>bass, must be tried, new. £399</b>	
Lincoln jup bass, excellent, new.....	
£155	
Aria SB1000 basses, new.....	
£325	
Aria SB700 basses, new.....	
£215	
Aria SB600 basses, new.....	
£165	
Wal Pro bass 1E, new.....	
£475	
Wal Pro bass 2E, new.....	
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### Gibson Grabber bass outfit, special offer, 2 only, new.....

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Kay Precision bass	
copy cat, new.....	£69
Kay Ricky bass copy	
new.....	£55
Guild B302 fretless, new.....	
£325	
Fender Precision fretless, new from.....	
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CMI left-handed jazz copy	
new.....	£99
Fresher Precision bass, maple neck, new.....	
£99	
Fresher jazz bass, maple neck, new.....	
£99	
Grant jazz bass, black maple, new.....	
£99	
<b>Gibson Thunderbird bass</b>	
<b>o/f, ebony, one only,</b>	
<b>shop soiled.....</b>	
£550	
Gibson EB3, walnut, soiled.....	
£230	
Gibson RD standard bass, o/f soiled.....	
£295	
Rick 4001 stereo, s/h, very good.....	
£295	

### S/H Tasty Guitars

60's S Gibson 335, cherry.....	£460
Gibson SG Special, early 60's.....	£345
Gibson SG Standard, mint.....	£299
Gibson SG Special P90's and case.....	£289
Gibson SG Special.....	£245
Gibson SG Custom and DiMarzio, very good.....	£399
Gibson Les Paul custom, ebony, excellent.....	£375
Gibson Original Les Paul Junior.....	£325
Gibson Les Paul 55, tobacco.....	£345
Gibson Les Paul Special double cutaway, soiled.....	£425
Gretsch Country Gent outfit, absolutely as new.....	£475
Gretsch Super Chev., collectors guitar, immac.....	£695
Gretsch Tennessean, v. good.....	£295

Gretsch Rock Jet, new.....	£345
Epiphone Coronet electric XII, 2 p-ups, rare.....	
£275	
Gretsch White Falcon double cutaway, stereo, rare, soiled, only.....	
£695	
Guild S60D guitar.....	
£195	
Gibson Les Paul Artisan, mint.....	
£595	

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<b>Hamer Sunburst Do</b>	
inlay.....	£345
<b>Hamer Sunburst, Crown</b>	
inlay.....	£375
<b>Hamer "Ultimate" Explorer</b>	
type.....	£650
Gibson SG standard, early 60's.....	
£365	
Fender Jaguar guitar, old, very good.....	
£235	
Fender Coronado semi, 2p-up, rare.....	
£195	
Gibson Les Paul Custom ebony, fair.....	
£349	
Epiphone Riviera, old tasty, sunburst.....	
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Ibanez Artiste, 12-string electric, mint.....	
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# Spotlight On Nottingham

The ancient Angles called Nottingham "Snot" or "Snotta" — according to our office copy of Treasures of Britain (honest!). Which seems a rather unfair name, since Nottingham is one of the Midlands' more pleasant cities. It also boasts a thriving local music scene.

For the kids scraping their savings together to form their first band, gold-plated Les Pauls to Fender amps are out of the question. A shop which supplies instruments at the lower end of the price range is Clement Pianos, in Derby Road in the centre of Nottingham, which celebrated its 60th birthday last year.

The shop claims to be the biggest piano stockist in the country and supplies all the major brands, including Steinway, B. Luthner, Rogers, Chappell, Broadwood and Knight.

But don't let the name of the shop fool you into thinking that is all it sells — Clements also has guitar and woodwind sections. Acoustic guitars on sale include Yamaha, Ibanez and Suzuki, and electrics such as Westbury, Columbus and CMI. There are a few amplifiers available, including Marshall and HH, and a wide range of effects pedals. The most popular makes of woodwind instrument stocked are Yamaha and Boosey and Hawkes.

A big plus for local musicians is the massive sheet music section, which shop manager David Wilson claims is the largest outside of London. And another service the shop offers is piano repairs, modernisation and tuning, done at its workshop in a converted church in Lenton Boulevard.

Rainbow Sound's 8-track studio has just moved into spacious new premises in Minerva House, Houndsgate, about 400 yards away from its previous address — St James Street, off the Market Square.

The studio provides a service for a wide range of people — from rock bands to cabaret artists — recoding demo tapes, singles and even the occasional album.

Pat Flynn, who set up Rainbow with fellow engineer Andy Terry two years

ago, told us: "The new premises are about three times the size of the old place, and are on the ground floor. There are also two practise rooms."

The recording equipment includes an Audio Applications desk, three Revox machines, Tannoy monitors, ADC graphic equalisation, a Scamp rack containing analogue delays, expander gates and compressors, HH tape echo and Sounds Workshop stereo reverb.

Various instruments are available — a grand piano, Roland string machine, drums, congas, two guitars, plus Marshall, Carlsbro and Dan Armstrong amps.

Pat and Andy charge £10 an hour or £55 a day in the week and £65 at weekends, plus VAT.

Not far from Rainbow is Brentnalls music shop, in Market Street. The shop specialises in woodwind and brass — a trend that dates right back to when the shop was opened in 1915 by Jack Brentnall, a sax player.

"We deal with the education side of things, selling instruments to school, but since the education cutbacks we have been selling more to parents," said manager Paul Cronk.

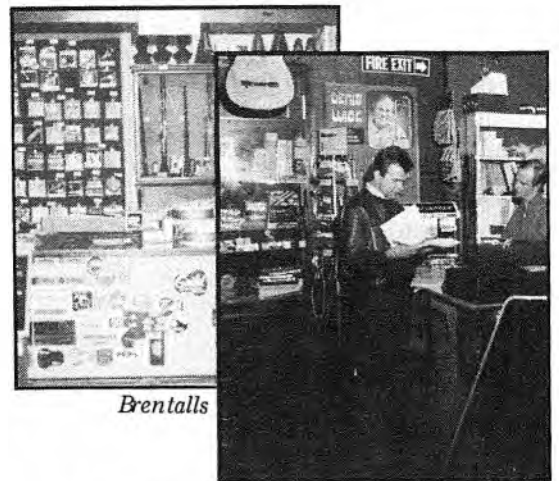
The most popular makes dealt with are Boosey and Hawkes and Selmer. The shop also sells acoustic guitars, Guild and Fylde being the two main makes.

Brentnalls operates a hire service, which gives people a chance to see if they are suited to a particular instrument before buying one.

Byron Sacorafos, boss of Sin City Music studio in Shirley Road, Mapperley Park, reckons the Coventry-based Two Tone boom could give a shot in the arm to music in other provincial cities like Nottingham.

"London is congested and things need to spread out a bit," he told us, unveiling his plans for a new studio and record label. "We hope to put Nottingham back on the map."

We caught him after a day's work in the 16-track studio in the basement of his flat recording reggae six-piece The Pressure Shocks. Byron is engineering and co-producing their first album for



Brentnalls

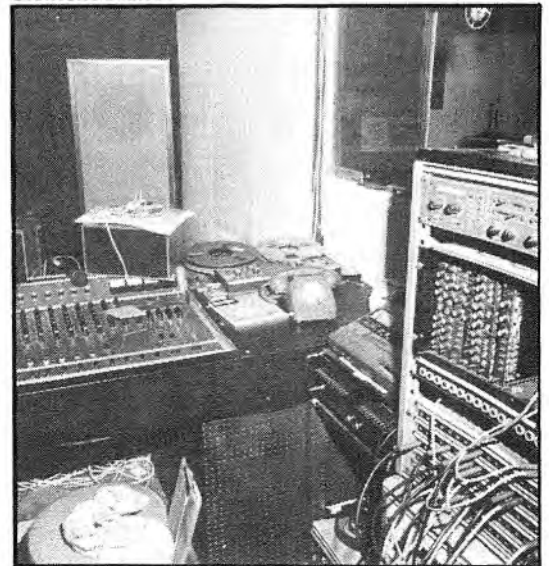


Photos by Steve Brennan

Carlsbro



Clement Pianos



Rainbow studio



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| Fylde          | UFIP            | W.E.M.           |
| Ibanez         | Paiste          | Cloud            |
| Yamaha         | Zyldjian        | Custom           |
| Landola        | <b>Keyboard</b> | JHS              |
| Yasuma         | Rhodes          | Shure            |
| Cordoba        | Crumar          | Orange           |
| Harmony        | Wurlitzer       | Trucker          |
| Kimbara        | Kawai           | <b>Effects</b>   |
| Columbus       | Multivox        | Electro-         |
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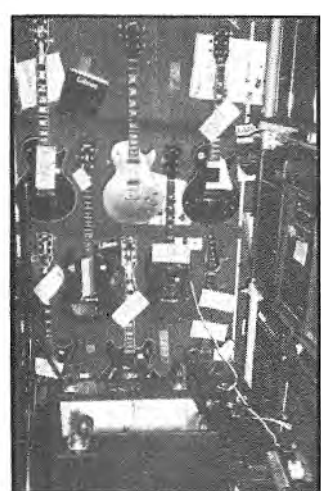
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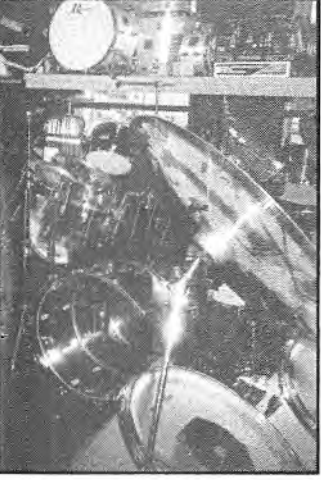
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IM3



Carlsbro



Carlsbro



his new label, as yet untitled. He aims to keep the roster of artists small, and is considering signing up local bands The Drug Squad and Zero ID, and singer Harry Stevenson.

The studio has been open since May '78 and is neat and compact without being cramped. It uses a 16 into 16 into 4 mixer custom-built by local firm Allington Audio to Neves specifications, a Lyrec 16-track, a Stramp rack containing effects and mostly AKG mikes. Also on hand are a quality grand piano, Wurlitzer electric piano and two bass combos.

Byron hopes to move to the new studio in about 16 months. IN the meantime the basement studio costs £85 per eight-hour day, £102 per 10-hour day, or £12 an hour for recording and £10 for mixing, editing etc. Prices exclude VAT.

According to the folk we spoke to on our trip through the city's music shops and studios, there is no shortage of venues putting on live music, both at the weekend and throughout the week, although Nottingham does suffer from not having a major hall.

However, this could change, since we heard there are private plans for a new rock venue in the city centre capable of holding 1000 people. Important gigs are the Imperial Hotel, Nottingham University and The Boat Club, plus many pubs which put on live music. With a multitude of local bands and also artists there is obviously a place for a reliable stockist that is able to meet their needs.

That function seems to be mainly fulfilled by Carlsbro. Their shop in Radford Road opened six months ago as a spin-off from the successful Carlsbro store a few miles down the road in Mansfield, and already assistant manager Steve Humphreys reports that it is doing "superb business."

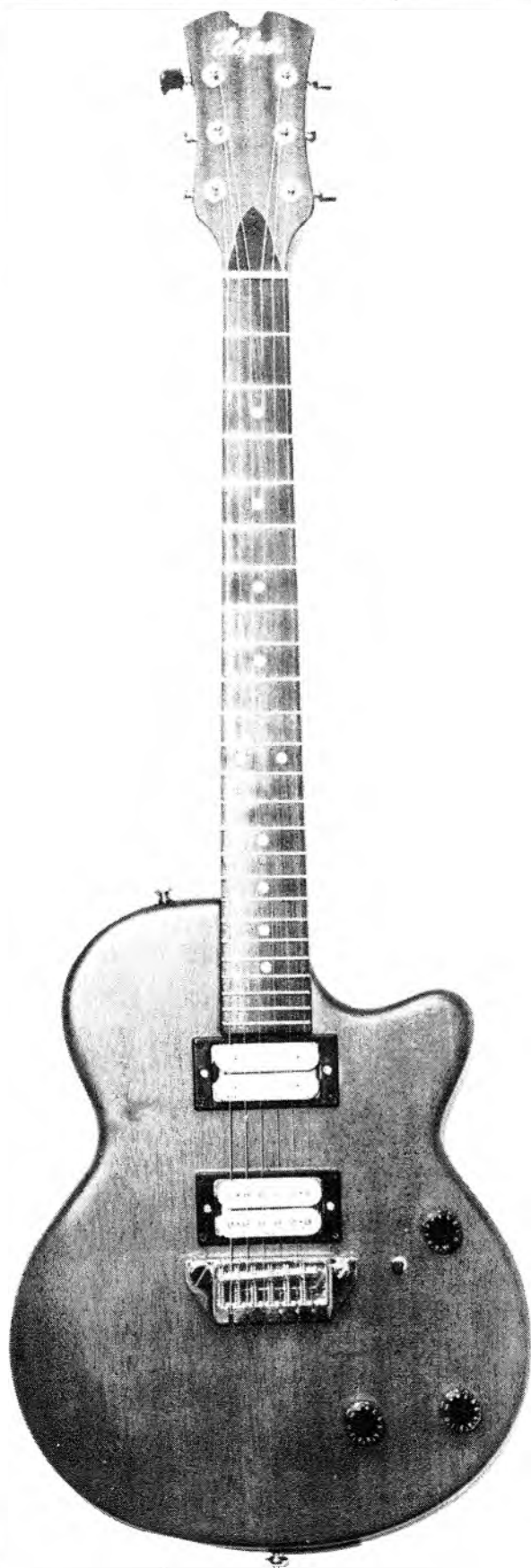
The sales area is spacious and has shelves almost up to the ceiling packed out with amps, speakers and combos by major manufacturers like Yamaha, Peavey, Marshall, Fender, Burman, HH, Lab Series, Carlsbro and Acoustic. The guitar section is well-stocked with major brand names like Gibson, Fender, Aria, Ibanez, Washburn and Kramer.

The keyboard section also shares the ground floor, with instruments by Korg, Fender Rhodes, Hohner, ARP, Moog, Vox and Crumar, but it is hoped to open a new section on the second floor for keyboards and disco equipment. The first floor has recently been turned into a drum section, dealing with Ludwig, Premier, Slingerland, Yamaha, Sonor, Fibes, Rototoms and Synare Sensors.

Also included in our tour of Nottingham was Sigma Sound Enterprises in Faraday Road. The firm operates a PA hire service and manufactures its own PA systems.



# HOFNER S5PA Prosound Standard



Driven by two Hofner twin-coil 'Super Humbuckers', the new S5 PA guitar provides a deep, rich sustain that won't vanish when the volume goes up.

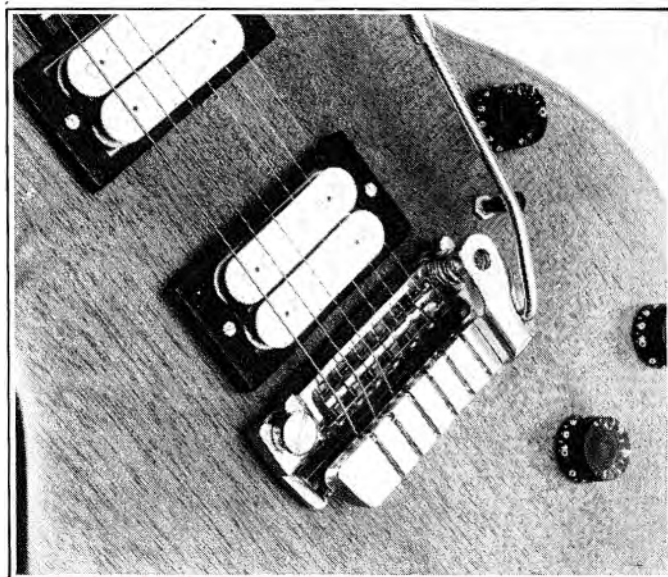
Built for power, it features a specially designed pre-amp which, when activated by lightly depressing the volume control knob, provides an extra 10dB signal boost — enough to overdrive any amplifier. Press the volume control again, and the guitar returns to the original mode.

With many 'active' guitars, dependence on batteries can occasionally give problems — not so with the S5 PA.

The pre-amp uses so little current that the installed life of the power cell is almost as long as its shelf life.

And when it does run out, the guitar does not cease to give a signal — it simply reverts to the 'standard' non-active mode.

Particularly suitable for high volume work in either recording or live situations, the new Hofner S5 PA delivers the sound you want with the versatility you need.



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# New Products



## New Lyrec Remote Control

Lyrec of Denmark have introduced the fourth generation of tape recorder remote controllers. Their latest development is the ATC (Audio and Tape Controller) which combines the most advanced computer technology with ergonomic layout. Lyrec feel that their new technology has made it possible to meet the long-felt wants of recording engineers. Lyrec's receptiveness to user feedback has resulted in a number of exclusive features: extremely compact control unit suitable for standmount or as desk-top unit; controller/recorder connection has been reduced to a single flat cable; alternative control functions selectable by internal dual-in-line switches; direct access to three search positions; recycling between two positions; memory for 32 positions; five or 10 seconds pre-roll function and also tape speed display in ips.

For further information about this interesting product contact: Lyrec Manufacturing A(S, Hollandsvej 12, DK-2800 Lyngby, Denmark. Telex: 37568 or speak to Mr Johan von Schoultz on (02) 87 63 22.

## Syntovox vocoder

Synton have announced the latest addition to their vocoder line, the Syntovox 202, which was primarily designed to be an easy-to-handle, versatile, and affordable sound processor for the performing musician.

Syntovox believe to have created the ultimate match between price and performance, as found in Syntovox 202 with the retail price of Syntovox 202 being as low as the price of an average parametric equaliser. The quality is high — surprising, as it is founded on the successful designs of Syntovox 221 and 222. For more details, please contact Felix Visser direct. Telex: 40541 (answerback SYNTO NL, in Holland), or telephone (03462) 3499.

## New Prophet synth

Sequential Circuits, Inc. has announced unveiling of a new synth — the Prophet-10. The Prophet-10 is a true polyphonic programmable synthesizer with 10 full voices and two manuals, each with five voices. Both sets of five voices have their own programme, allowing two completely different sounds to be played simultaneously. Each voice has two voltage-controlled oscillators, a mixer, a four-pole low pass filter, two ADSR envelope generators, and independent modulation capabilities. A plug-in polyphonic sequencer with built-in cassette is available as an option. The sequencer operates on the lower manual and can be retrofitted if not purchased with the original unit.

An extensive list of additional features includes the following: pitchbend and modulation wheels, octave transposition switches, assignable voice modes (normal, double, single or alternate), voice assignment LED indicators, automatic tuning, programmable volume control and a master overall volume control, a programme increment footswitch, three-band programmable equalisation, two assignable and programmable control voltage pedals which can act on each manual independently, polyphonic modulation section, upper and lower manual balance control, an A-440 reference tone, and stereo and mono-balanced and unbalanced outputs. And last, and most important, the Prophet-10 has that individual Prophet sound.

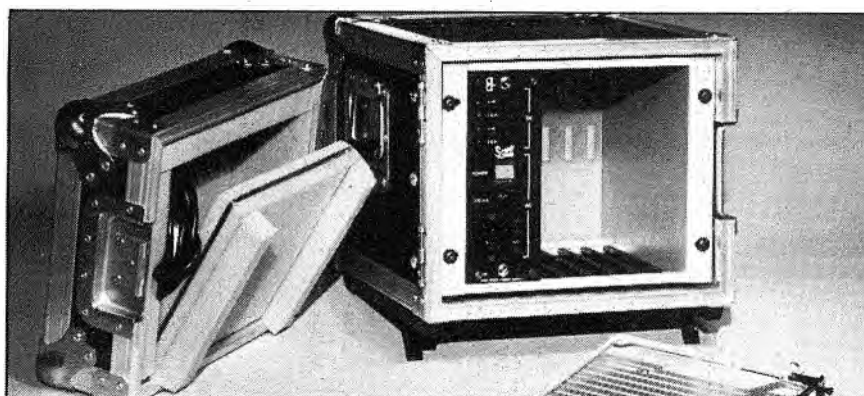
For further information, contact Rod Argents keyboard shop on (01) 240 0084/5.



## JHS's new booster pedal

The JHS FET1 Booster has been designed specifically for use with Hondo Guitars incorporating the Barcus-Berry Hot Dog pickup. The JHS Booster comprises a low noise single stage, FET amplifier, powered by a nine-volt battery. The booster is housed in a robust aluminium case 120 x 65 x 30mm in size. Two standard jack sockets are fitted for the input and output signals, the input socket also acting as an automatic ON/OFF power switch and has a maximum of 1 volt P/P output signal at the max gain of 10. Although designed primarily for use with the Hondo 'Hot Dog' guitars the booster can be used as a general purpose audio unit suitable for small signals and retails for £12.00 (incl. VAT).

For more information telephone JHS on (0532) 865381.



## Scamp mini rack

Audio and Design (Recording) Ltd, manufacturer's of the Scamp signal processing system, announce the new Scamp Mini Rack.

This addition now widens Scamp applications into the PA, audio/visual, film and rental areas. Musicians can configure a mini rack with their favourite Scamp goodies and using the S02 Mike Pre-amp, S1 at low level; the format is ideal for rental companies and for on-location work the mini racks portability will be much appreciated.

By virtue of its size reduction, the mini-

rack will also be pressed into service in small studios and PA rigs such as clubs, discos and other small venues where it had been previously considered uneconomic and certainly "space-wasting" to rack up for 17 modules.

The complete mini rack in flight case with S26 Power Supply Module, S12 Jack Module, patch cords and jacks cost £295.00 or any part of the package may be purchased separately to fit into either standard 19 inch Scamp rack or the new Scamp mini-rack. Further information may be obtained from: Dave McVittie, Tel: (0734) 53411 or Telex: 848722.

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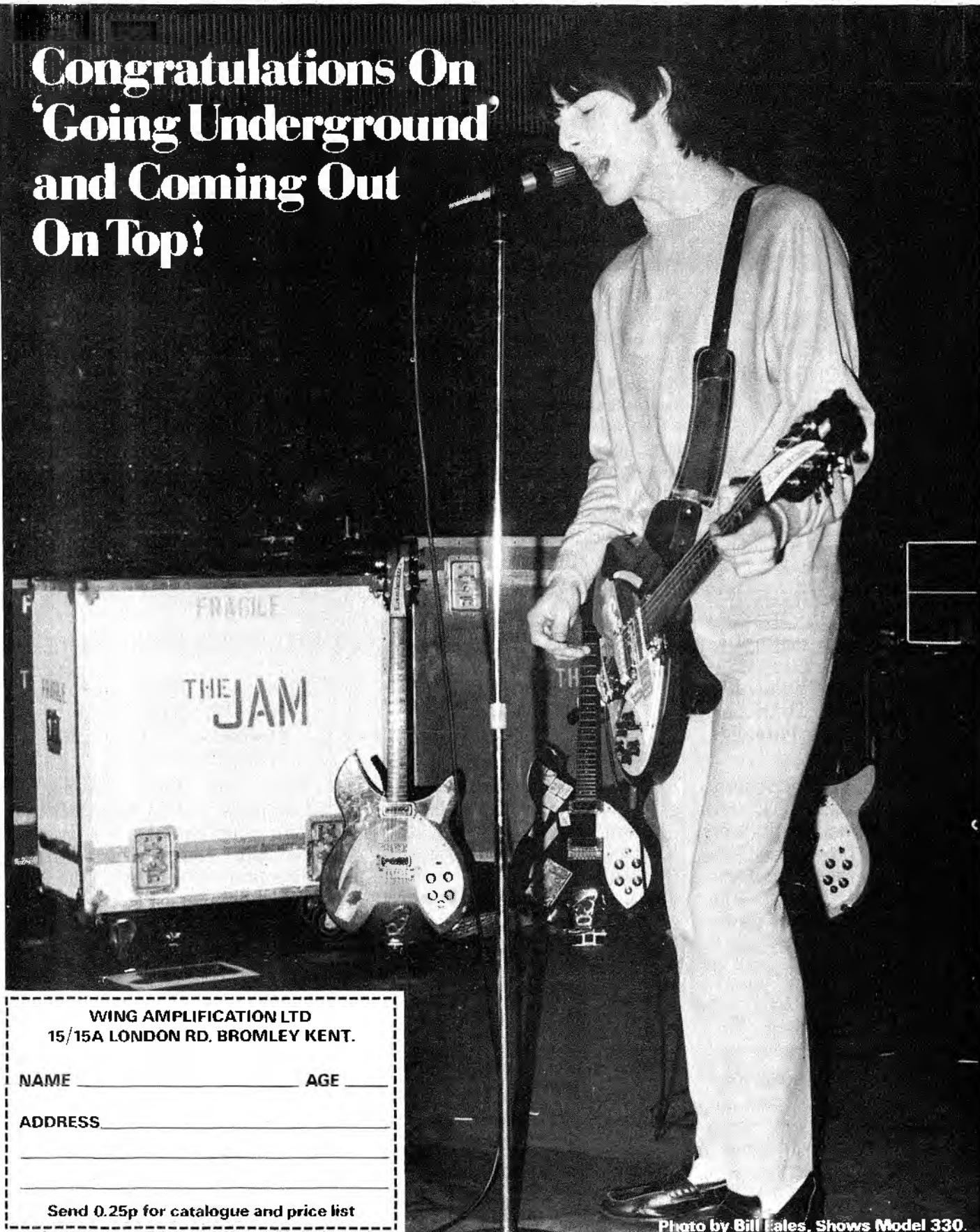
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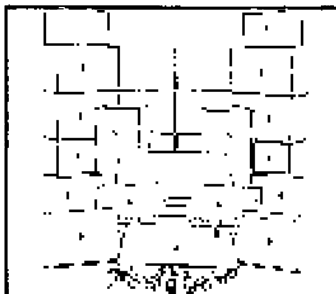


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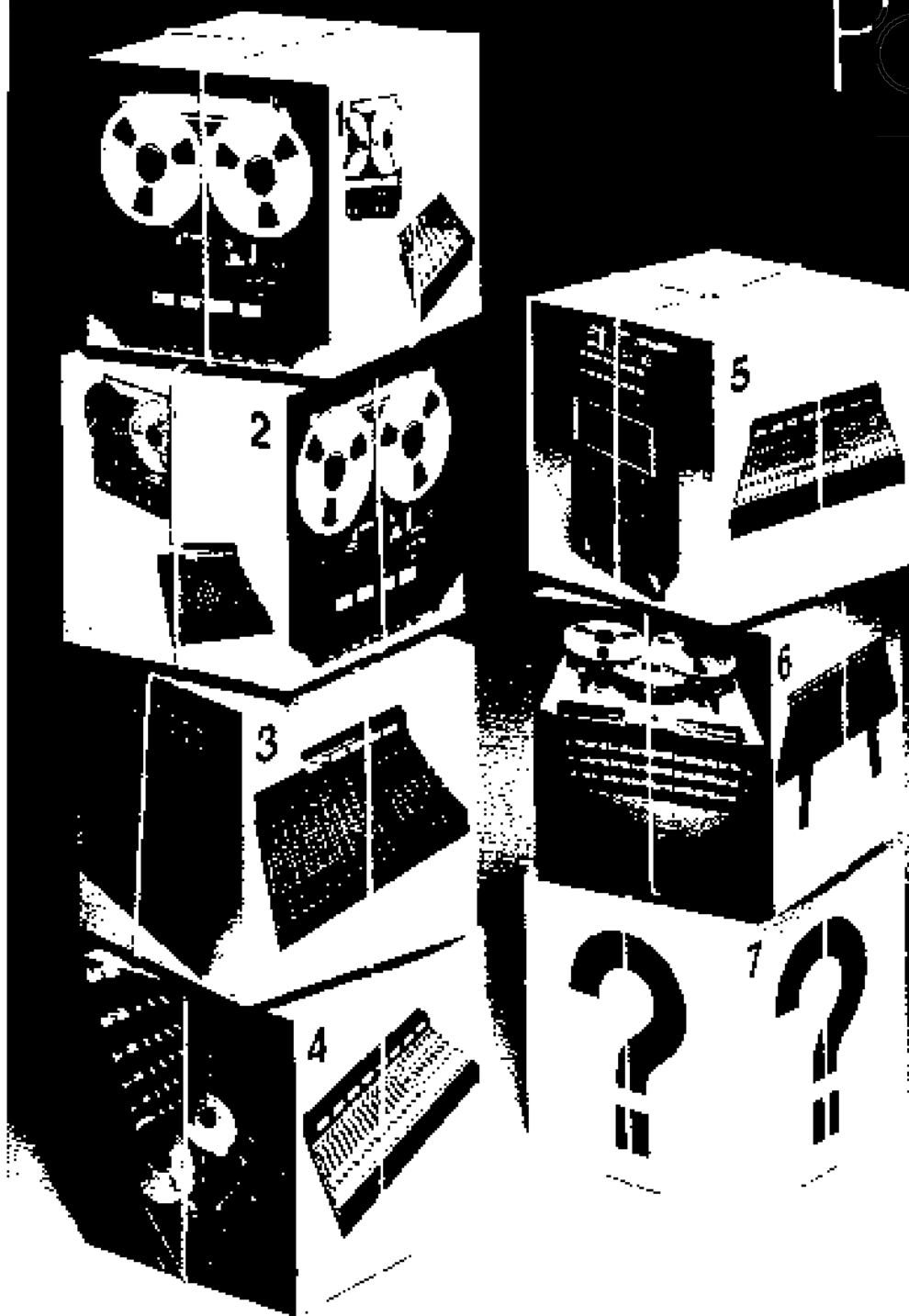
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## SONNY ROLLINS

*A Restless Searcher*  
by Zan Stewart

**T**hey used to call Stan Kenton "The Restless Searcher," an appellation that rests equally well on the shoulders of tenor saxophonist Theodore "Sonny" Rollins.

The appropriateness of that title is readily seen and heard in his live performances, where the real Rollins comes out right on stage, with nothing hidden from view. He straps a tremendous length of electric cord to the Sony ECM-50 microphone mounted on the bell of his Selmer Mark VI tenor, and the

revelation begins.

Roaming the stage, horn held straight toward the ceiling, Rollins sends forth melodic cascades of incredible sonority, supported by powerful thrusts of rhythm. It's a stunning display of spontaneity and all in attendance — audience, band members, Rollins himself — never really know what is coming next. His current pianist, Mark Soskin, confirms that "Sonny is the most unpredictable of players. We may go out of the bridge of a ballad right into a calyp-

so." Rollins, following his ears, searches for the next musical cue that tells him what to play. And even if his live shows are not always *great*, they are certainly always good, even though perhaps the man himself wouldn't go that far.

The search continues off the bandstand, as it has for most of the tenorist's life. Rollins is the artist who's twice exited from the music world to look for solace and understanding in religion and books. He's the man who wants to stay in touch with today's music because he's one of the *living* and wants to be involved with what he considers to be good music. He's the composer who, much like other great improvisers such as Freddie Hubbard and McCoy Tyner, writes new music for each album, always coming up with surprisingly fresh and vibrant opuses. Still, he's unsatisfied with his growth and seeks newer ground. Rollins is, in the end, a true artist, searching not for the ultimate but rather the unexpected and undiscovered.

This search actually began when Rollins was 11 years old. He had been studying piano but quit through lack of interest. His mother took him to an uncle's house, and the uncle showed young Sonny a saxophone he had under the bed. "He opened up the velvet case," Sonny recalls of that fateful day, "and there was this beautiful, golden horn, so shiny, and I thought, 'This is it!' And from then on, that *was* it. My mother just had to buy me a saxophone. Times were hard but she did it. First I got an alto, then a tenor."

Circumstances could have been worse for the budding talent. His house was on 153rd St. on Sugar Hill in Harlem, close to the famous Savoy Ballroom and in the immediate vicinity of pianists Bud Powell and Kenny Drew, who lived on 141st, drummer Art Taylor and altoist Jackie McLean. These guys were hanging out every day, playing as much as possible with "elders" like Powell and Thelonious Monk, both of whom welcomed the young turks. Rollins was a mere 20-year-old when he recorded alongside trumpet genius Fats Navarro with Powell for Blue Note in 1949. He was rehearsing with Monk while still in high school.

"A trumpet-playing friend of mine knew the Monk," he says, "and took me around to his house. The musicians would complain that Monk's music was too hard to play, but by the end of rehearsal, everybody'd be playing it. Recording with Bud was something else, too. It was my second time in the studio and Bud would glare at me when I'd make a mistake and I'd think, 'Boy, I'd better not make that one again.' Those guys were really up there and I was like a kid in school. It was good experience because it pushed me ahead a lot."

Playing intermission music at Club 845 in the Bronx in the early Fifties found Rollins on the stand opposite Miles Davis's band, and Miles asked Sonny to play with him. A six-month stay with Miles, a brief period with Monk's quartet and a year (1956-1957) with the

Max Roach-Clifford Brown band were Rollins' last gigs as a sideman. He's been a leader ever since, but the times with Monk and Roach still exist as rich memories.

"I can say what Coltrane said about Monk," relates the tenorist, "that if you missed a chord, it was like stepping into an elevator shaft." There wasn't any space in there to get lost, because you couldn't get back. You had to know the music and concentrate. You couldn't be messing around and looking at girls while you were playing." Rollins, Roach and Monk were all featured on Monk's *Brilliant Corners* LP for Riverside. "Max is a beautiful drummer, perhaps the finest when it comes to playing a solo," Sonny says respectfully. "You can hear all the tones because Max studied tympani. I think I did some fine work with him, but I'd like to see what we'd do today. We played a few minutes at the White House thing with Jimmy Carter, but it wasn't long enough."

During the Fifties Rollins's explorations led him to drugs, and he was one of the few who managed to get off them after being hooked. He went to Lexington, Kentucky, coming out clean once and for all in 1955. Relating information about the drug problem to kids today is hard, because musicians have always been notorious for drug abuse. Now it's cocaine or PCP, then it was smack. "But before junk, guys were drinking a lot," says the tenorist. "Guys like Coleman Hawkins, Ben Webster, they'd see how many you could turn back. It was kind of a macho thing. And then it was heroin, because everyone wanted to copy Bird, right down to his habit."

---

He opened up the velvet  
case and there was this  
beautiful, golden horn,  
so shiny, and I thought  
"This is it"

---

"You see, when I came up, you had to do *something* in order to play, at least I felt like I had to. Then I began to feel like I didn't want to mess up my body, so there was a big division between keeping yourself in shape and allowing yourself to dissipate because you needed something to give you that relaxed feeling so you could play. I tell kids they have to find their own way."

Rollins's way was a retreat from music in 1959. He studied religion and yoga (eventually getting all the degrees offered by the Rosicrucians in San Jose, CA) and practiced Hatha yoga and meditation. He stopped drinking and smoking, changed his diet to lighter foods with less meat. He discussed

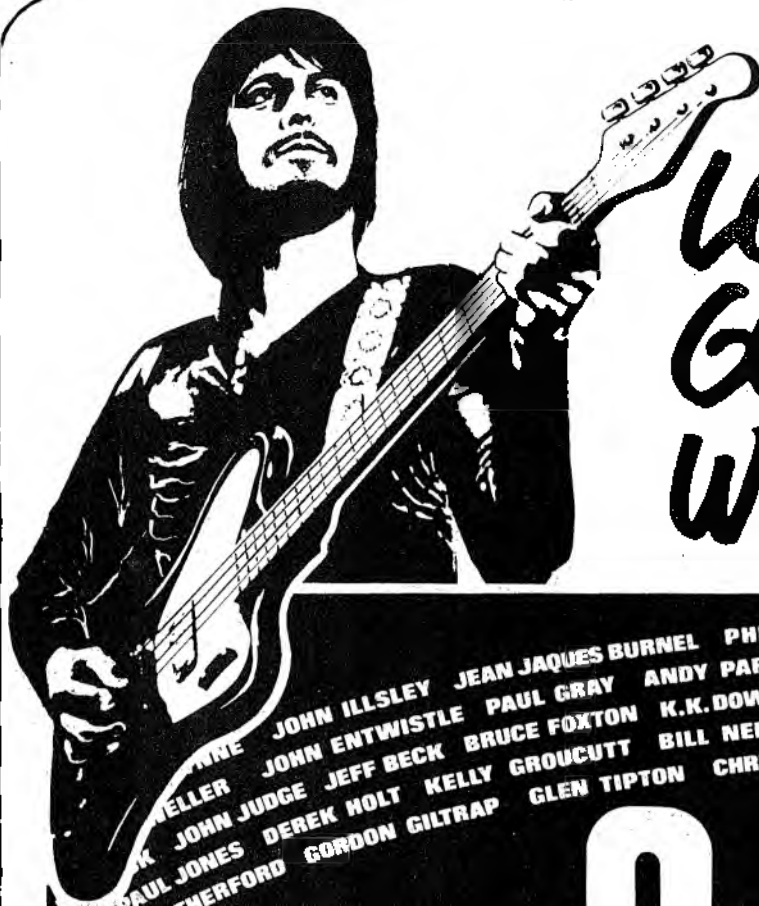
philosophy with John Coltrane, who was in Sonny's words, "a very deep thinker all the time. That was his nature. He was born a very spiritual being, without having to read about it from anyone else, though he did like Paramahansa Yogananda's *Autobiography of A Yogi*. When I first heard John's playing in the Forties, there was something unusual about it." During this hiatus, Rollins used to practice on Manhattan's Williamsburg Bridge (hence the RCA album *The Bridge*), not because he was a fanatic for bridges, but because he didn't want to disturb a pregnant woman living in the next apartment. "I wanted her to get her test," he says.

Another great help to Rollins in his search has been Lucille, his wife of over 20 years. They met in Chicago in 1957 when Rollins was playing with bassist Herbert Brown. Brown's wife and Lucille worked together, and she "told Lucille something like 'have I got a guy for you,'" Sonny recalls heartily, "I really don't know what she said but Lucille came down to the club and we hit it off pretty good and soon thereafter we started living together, then we got married. She really knocked me out, even though I wasn't very mature. I was about 26."

Rollins returned to the music business in 1962, playing with a renewed vitality and a new band, featuring Jim Hall on guitar. He made a Bossa Nova album, then formed a group with the inventive trumpeter Don Cherry. Some feel that Rollins's best work was done with Cherry; nevertheless, the saxophonist decided to leave the music scene again in 1969. The previous year he had gone to an ashram in India for a few months, meditating, studying and just *being*. When he returned to the States, he was quite calm and peaceful, but it didn't last and soon the music world began closing in and around him and Sonny exited again. The fact that he and Lucille were separated during this period may have affected his decision, he even considered quitting music permanently — but he and Lucille reunited in 1971 and Rollins began performing in a new, more positive way. Lucille was the main reason.

"You know," he says thoughtfully, "good women are very loyal and every man needs a good woman. Lucille kept me together. I can honestly say that I probably wouldn't be playing today if it wasn't for her, because she got on my case and stood behind me. She's been a real blessing in my life." Lucille also plays an integral part in Sonny's musical life as his manager, traveling with him and working very closely with him on his recordings. "When he came out again in 1972," Lucille adds, "he went into the Village Vanguard. He wanted it to be a quiet thing but he got a lot of publicity and the calls kept coming in and somebody had to handle them, so I did. After a while, I found that I loved it."

Also in 1972, the Rollins moved from Brooklyn to Germantown, in upstate New York's Hudson Valley, and Sonny



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signed with Milestone Records, still his label today. He's done seven albums, all produced by Orrin Keepnews, with whom Sonny worked on some dates at Riverside in the late Fifties. Looking at his recording career as a whole, the albums seem to fall into three distinctive groups: the pre-1959, characterized by burning uptempos and churning ballads; 1962-68, with an accent on changing rhythms, freer playing and a lighter sound; and the post-1972 era, with a concentration on contemporary tunes, calypsos, R & B-type blues and more ballads featuring a marked simplicity over earlier efforts, fewer notes and less extensive harmonies. No matter what the critics say, Sonny says it's all him, that if you look closely there's a definite logic and progression from one LP to the next, and that there's plenty of 1955 Sonny in 1980 Sonny.

"I'm living in a world with other people and hearing music that I like, such as some disco things, I like the beat, and some soul things. You know, I think guys get on me and intellectualize too much about *what* I was doing *when*. Actually, I'm very basic. I like basic stuff, stuff that communicates. I'm a very natural player. I'm not a guy that you can write a treatise about, at least I don't think so.

"When someone tells me my playing is happy, that makes me feel good because that's my basic attitude, sort of happy. It's always been that way because it's really me. My playing has always been kind of peppy. It's not something I do for a fad. I don't try to fit into anything, I'm just trying to get a positive sound into my music."

Compositionally, Rollins leans

toward hummable melodies and simpler harmonies, the latter allowing more freedom. "At this stage of my development, I'm trying to simplify things, because in that simplicity, I can really get complicated. I hear dissonances and there are times when a dissonance comes as naturally as a triad. When it comes clearly and positively, and when I hear it that strongly, generally the other players hear it too. So working with basics like triads seems to set up situations where I hear natural dissonances. We're not trying to impose or force anything. By leaving things open, then we can play freely, and by free, I mean open in a dominant-based harmonic set-up."

The "we" Rollins alludes to is his band of over two years, with Mark Soskin (piano), Jerome Harris (electric bass) and Al Foster (drums). The tenorist has a realistic viewpoint about bands, and that includes a little praise: "They are a very good band. I have to give them their due. We can sound very good. Perhaps one of the reasons is that I pay them well and we play nice tours, like to Japan and Europe and college dates here in the States, they get written about and they get exposure by playing with me. I don't have any illusions that they all love me or anything. They're doing a service for me and I'm doing a service for them. Too, these guys all want to get their own bands happening and, with our intermittent work schedule, they can explore some of their own directions, so it works out OK. If I was working 365 days a year, it would be different."

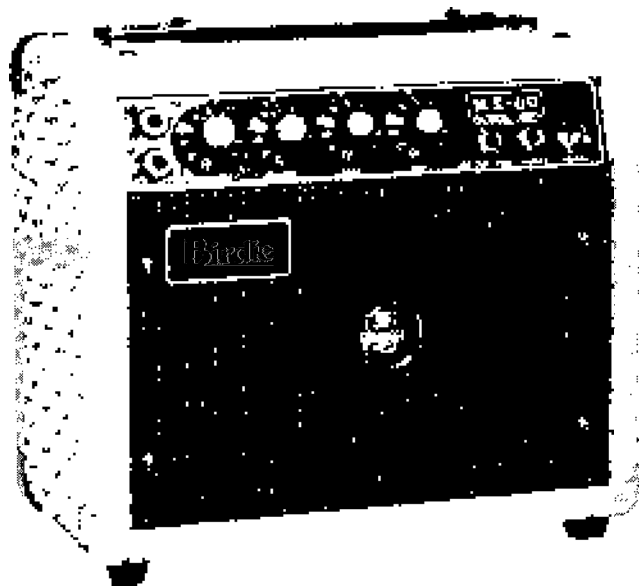
Certainly one of the bonuses about this talented ensemble is the presence of drummer Al Foster, for years an

associate of Miles Davis and also a Rollins admirer for quite a while. "He's one of the best drummers in music," Sonny says with a smile, "and I'm glad to have him because I've been through a lot of drummers, so I think I deserve a good one. I like a strong drummer who knows what's going on and isn't confused by me, so that I can do what I want to do." Foster, with a brightly-colored towel draped around his neck, is the perfect foil for Rollins, working up whirlwind phrases that stimulate the saxist. Their fiery interchanges while trading four or eight-bar phrases is particularly expressive.

Sonny also likes the bespectacled pianist Soskin who, he says, he did not favor in hiring. "Mark was already good when I got him, but I've heard him develop since we've been working together." Mark just released his first solo album on Fantasy, and admits it includes some calypso pieces that are a direct influence from working with Rollins.

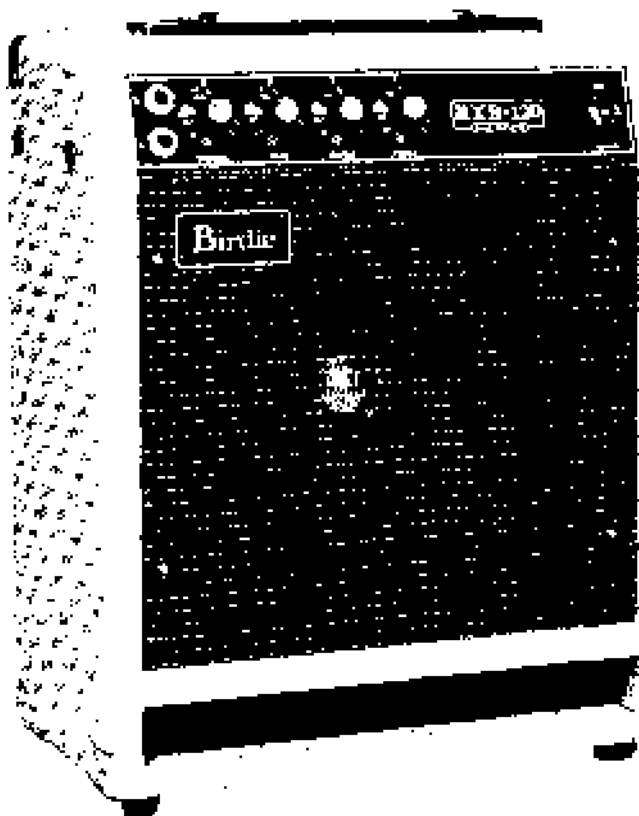
To play with the enthusiasm and energy that continues to bring satisfied smiles to his listeners, Rollins has got to keep himself in shape. But at 50 he looks 40, and probably feels it. He keeps his weight under control, though on the road he tends to burn it off easier and consequently eats more junk than he would at home. And he practices everyday to keep his chops up, working mainly on his embouchure. "If I don't get some time in everyday, then my chops go soft and it's hard to get back. I might get a cut lip or something and that's really a hassle, so I have to keep after it."

As with most saxophonists, mouth;



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pieces and reeds are not the most pleasant of topics, especially reeds, since recent cane crops have not been good and reed quality is definitely down. But for Sonny, there are other circumstances. "I've had some problems with my mouth and the dentists tell me they haven't figured out how to keep the gold crowns in place for a guy that uses as much continual pressure as I do, applying it from the bottom and the top. So the mouthpieces I've used haven't always been what I've wanted, but rather what would work under the given situation. If there's a crowd waiting, I have to go with whatever will work."

What works these days are two Berg Larsens, a hard rubber at 130 over 2 and a metal at 140 over 2, and a 10 Link played with medium to medium-soft Ponti reeds, available at a shop of the same name in New York. Ponti's used to be called Prestini's, and Sonny still likes them, except that the tips are extremely delicate. He's been using them for about eight months, switching over from Rico Royals. He used to favor the regular

Ricos in the brown box, but when he'd find a good one it'd only last a couple of days, and he found that to be more than mildly frustrating.

Reed hassles can drive a touring man crazy, especially if he can't find the reed he wants right before a show; so there must be something extraordinary driving this creative giant on to that next gig, since he could probably retire reasonably well off from his record royalties. It turns out that Sonny loves to play for audiences. "Yes," he admits with a nod of his head, "musically, I'm living mainly on the reactions from audiences, person to person, because that's when I'm at my best anyway. If I can reach the people that come to see me, that keeps me going, really." And if he's not satisfied with most of his live shows, at least he doesn't have to listen to them over and over, as would be the case if he were mixing one of his albums.

But he doesn't do that either. Now Lucille Rollins and Otrin Keepnews handle the final stages of Sonny's dates, at

least on the last two albums. Sonny is relieved, to say the least: "I'm the kind of person who always says 'Gee, I could have done that better' or 'why did I play that?' so I really don't like my own records. I can only listen to something a number of times and then I'll say, 'Oh, let's just put it out.' But I can trust Lucille's musical judgment so she's a great help this way. I wouldn't let just anybody edit my stuff."

Whether or not Rollins enjoys the recording process, it's still the albums that get the airplay and the people into the live performances, so Sonny always plays the new music on each show, along with pieces from the past. His recent sets have opened with a riotous blues, then gone into a standard ballad like "Easy Living," then a calypso, a pop or funk tune, from the latest LP another calypso, ballad and a blues to head home. In the middle he'll do a number featuring the Lyricon woodwind synthesizer, on which Sonny resembles a looming Hammond B-3 organ. He feels his cheery sounding sets reflect both the Rollins of 1955 and of 1980. A case in point is that "Strode Rode," from the 1957 *Saxophone Colossus* date on Prestige, is part of the recent sets.

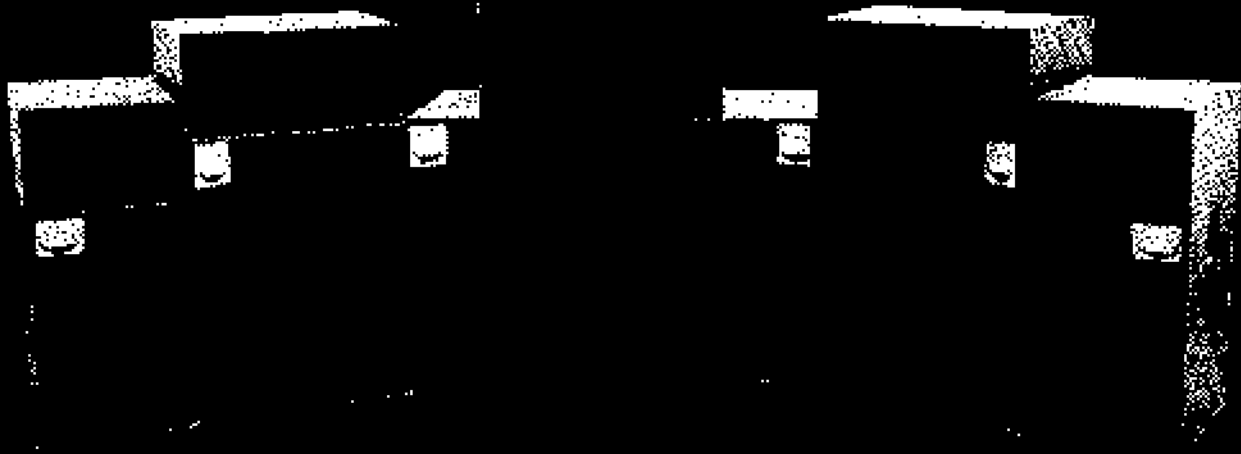
"There's nothing particularly special about 'Strode Rode,'" he explains. "It's just a minor tune that I can extemporize off of. It has some validity in a general jazz spectrum so it fits into what we're doing, plus it's an original. I also try to put standards into the set, older tunes like 'My One And Only Love,' because I'm a guy that likes melody. I like the song form. I usually have the melody in my head when I'm soloing. I grew up this way, and that's why I relate to songs. I used to go to matinees and see musicals, and many of those tunes I still remember. But one doesn't have to be a melody player or work in the song form to be a good musician. It's just my way."

"So, yeah, what I'm playing today encompasses everything that I've done. All of these experiences I've had, from my first recordings up until now are part of the picture of the whole me. I know I'm not together in my own playing. I know what I'm trying to do that I haven't gotten just right yet. I'm not a perfect musician. I want to write more, play better. Music is a thing that's still going on for me and I haven't reached a point where I want to do what I did in 1957, for a lot of reasons, but mainly because I didn't have it completely together then and I don't now. What I'm trying to say is that there are things that I want to do that are an expression of 'Sonny,' when I get it all together. Then people will say — those that don't see it now — 'Oh, now I see what he was doing.' I just want to feel satisfied with something I've done."

You see, top of his field or not, respected by players and loved by audiences, Sonny Rollins still feels he has to push on, looking for that ever-elusive moment of satisfaction and comfort. But if he keeps searching, he'll keep growing and learning. As an artist and a human being, he couldn't set a better example.



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# SIGMA—a sound success story

**F**our years ago Sigma Sound Enterprises didn't exist. Now the Nottingham, England PA firm has 20 kilowatts of gear to rent out and is rapidly expanding its production of PA equipment. Its turnover last year was a half million dollars and it is hoping to double that figure this year.

A symbol of Sigma's "rags to riches" story is the new premises it moved into August of last year. The HQ is located on a grimy industrial estate and from the outside looks like it is no more than a small garage. But appearances can be deceptive, and behind the blue doors lies a spacious complex containing a warehouse, wood-working shop, repair shop, showroom, storeroom and offices.

Roving IM reporters visited the Faraday Road premises this month and were surprised by the size of the place. The front of the building contains a spacious warehouse used for storage of the PA side of the business. Most of the gear was out on two tours — the Planets and the Original Mirrors — when we dropped in, but Sigma boss John Penn reckoned there was still enough equipment left for another tour.

"We try to be different to other PA rent firms by using JBL," he said. The firm also rents out an Amek mixing desk which is one of only two in existence. "The thing that is different about us is that we are involved in every stage of the PA process," said John, as he showed us the repair shop where he claims Sigma has developed a revolutionary passive cross-over system. The workshop repairs amps, re-cones speakers, etc. for local bands, shops and firms.

The woodworking shop next door is expansive and now employs five full-time staff in building speaker cabinets and bins.

Sigma is concentrating its resources on promoting a product which John Penn claims will revolutionize PA — the turbo-system, developed by Tony Andrews and Tim Isaac of Turbosound.

John Penn says the main advantage of the turbo system is that it is compact, which in turn leads to reduced transport costs for bands and easy handling. We heard a demonstration of the turbo gear in the upstairs showroom and found it hard to believe that the baby-sized bins could produce such a large sound.

The premises are a testimony to Sigma's rocket to fame in the PA world. Little more than three years ago John Penn was still at college, but his interest in the rock



*The woodworking shop for Sigma's cabinets and bins.*



*Just some of the extensive range of PA gear available.*

world led him to save up enough out of his student grant to buy a 400-watt rig to rent out at gigs.

He set up Sigma at home and then transferred to a small base in Hartley Road, Nottingham, where he ran PA rental and repairs and started building his own equipment. The firm's first major breakthrough came when John was working on a Jerry Lee Lewis tour with Darts as the support band. He told the Darts about his gear, they decided to use it and the PA

was praised in several reviews of the band's shows.

The business was rapidly growing and in August last year moved to the expensive new premises in Faraday Road. Many people were cynical about Sigma's ability to pay the expensive rent and thought it would go under. But six months later it is going from strength to strength and John Penn is optimistic about the firm's prospects.

**Lynden Barber**

# B.C. Rich Story

**K**inks tours are usually four to five weeks of concentrated "one-nighters", be it North America or Europe, with the occasional day off. Just enough time to do something about the "Doom Bag", which is our expression to describe the plastic Tesco bag full of dirty underwear and socks tucked at the bottom of one's case.

This year was different, though. We spent three solid months touring the States this summer, with a 10-day break in Los Angeles, so I decided to put the time to good use, and check out a small guitar company that had caught my imagination like no other since my first sight of Fenders, the B. C. Rich company.

Regular readers will probably remember that I reviewed their Mockingbird bass early last year, and although it was mostly praiseworthy, among other smaller criticisms I took them to task quite severely about an outrageous, neck heavy balance fault. This was paramount in my mind, as I telephoned the company from the hotel to arrange a visit.

I spoke to "Fat Coombs", the vice-president of the company, and explained who I was with, but carefully omitted the information regarding my freelance work with *IMRW*. It was all very well sitting 6,000 miles away in my front room in sleepy St Albans, Hertfordshire, freely criticising a product from the other side of the world, but to confront the men who designed and poured every last ounce of their collective talent and love into it, a few months later in Los Angeles, California, was a different ball game!

The drive took about 20 minutes from the hotel on Sunset Boulevard to Valley Boulevard at the top of the Longbeach Freeway, the factory's location, and while driving I thought back to my first encounter with a B. C. Rich guitar and the disturbing, fascinating effect the shape had on me. That was in Stuyvesant Music's store window on 48th Street, New York, on the last Argentinian tour of the States in 1975. I never could forget it, and when a fully illustrated leaflet of their complete range of all hand made products was supplied with the Mockingbird bass, I became even more interested.

I was particularly drawn to their most recent development, the Rich "Bitch" ten-string solid electric and eight-string bass guitar, plus any combinations to order, in double neck form. The shapes



were the most weird and wonderful I had seen in many years. I was particularly interested in the eight string bass of course, as I feel it could be the next step in the rocketing progress of bass guitar, in terms of technique and its expanding musical horizons.

Reaching Valley Boulevard I pulled in to the turning indicated on my directions and found myself surrounded by various modest looking factory buildings. I looked around expecting to see a big B. C. Rich sign, but nothing caught my eye. Then I noticed the sunlight reflecting on something through an half-open door and realised the reflecting surface was the highly polished wood of a guitar. When I got out of the car and looked in I saw racks and racks of beautifully crafted and finished hand-made solid guitars, and in the next room, and that's a fair description of the size of the premises, were 15-20 swarthy looking craftsmen hacking away at pieces of maple and mahogany. I couldn't believe how small the whole operation appeared.

I walked into the tiny office and introduced myself to "Fat". He was about to give me the normal polite but brief look around afforded to visiting musicians when I decided that now was the time to reveal my intention to do a feature on the factory for *IMRW*. "Did you write that review of the Mockingbird

bass?" he asked. "Yes," I replied. Then he walked Berray, the boss, holding out his hand. To cut a long story short, they had all read the review and agreed with every point I'd made. The balance problem has been put right, but the majority of bass players who order a Mockingbird still prefer the old longer necked version because it looks more phallic and flash. I then sat and had a long chat with Fat and general manager "Mel Stitch" about the company, its history and future plans.

I was introduced to an old man in overalls who had been quietly sitting in a corner taking in everything around him. This was Mr Bernado Mason Rico, the now retired founder of the business and father of the present owner Berny Rico. He still comes into the factory every day to just sit and observe, and although not involved with making decisions any more, is still afforded everybody's utmost respect.

Around 1950 he opened a small shop on Birkland Avenue LA selling existing makes of guitars and repairing instruments. His son Berny, as well as developing into a fine guitarist, was taught the trade of guitar craftsmanship and in the early Sixties started making them himself. These were extremely high quality and ornately decorated flamenco. The first names these guitars were made under was "Casa Rico" and by the time the name had changed to "Bernado Rico" he was producing classical guitars, as well as assorted specialities like ornate banjo necks. Many of the top folk singers of the period used his guitars and by this time they were the only warranty station on the whole of the West Coast for Martin guitars, a situation which lasted for many years.

By the Seventies the company was also producing steel string Dreadnought acoustics, but still in a very small way. By this time Fat, who had been with Berny for some ten years, had become involved, and remembers having great difficulty selling their instruments to any of the shops in the Santa Monica area of LA. The owners of the Ace Music Store informed them one day the reason behind it was the strong local prejudice against anything Mexican and they were advised to change their name to something more English sounding. So Berny decided to directly translate his name to B. C. Rich.

It was around this time, about 1971, that he started experimenting with solid



electric and made six bass guitars based on the Les Paul shape, but all different.

Approximately a year ago, the business moved about a mile down the road to its present premises, although occupying about half the space it now uses. This move coincides roughly with the introduction of their first serious solid body electric, the Seagull, which was designed by Berny as a guitar for a member of a local band of the same name. The Mockingbirds and the Eagles followed about four years ago, with the bass guitar versions some six months later. Probably the best known user of a B. C. Rich bass more conventional looking than the other models.

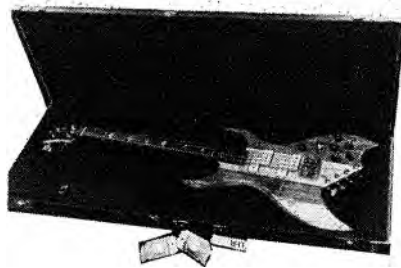
In the early days of the present factory they were producing around 35 units a month, which is an indication of the time, skill and effort put into each individually hand crafted guitar. All their solid body electric feature the one piece neck and central body concept and boast double octave scales. The necks are maple and the side body "wings" are either differing forms of mahogany or maple. Unlike some other hand-built guitar firms, they do not laminate unnecessarily to retain maximum tonal quality and sustain. They feel they offer probably the largest catalogue of any of their contemporaries, including Alembic, and are able to provide every individual customer with any modification or customisation desired.

Apart from the pick-ups, the electronics for all their products have been designed by Neal Moser, a local musician of wide experience who is also a technician. They all feature highly sophisticated active or pre-amped circuitry, and power and versatility of quite awesome proportions. In fact, in my experience they are probably the most potent rock and roll axes on the market. On the earlier models Guild pick-ups were used, but they now all have specially selected high power DiMarzios as standard fittings.

Their newest development, the Rich "bitch" models, were designed entirely by Neal Moser, and the striking curvy shape is said to resemble his wife. She must be some lady, because this is the shape that excites me most and in real life, especially in its bass form, it is about 100 per cent more impressive than catalogue pictures.

The most striking feature of the Rich Bitches is the tuning peg arrangement. It's an idea I had often thought about

but never seen in practice. It entails having tuning pegs on the conventional head area and also behind the bridge at the tail of the instrument. In the case of the ten-string guitar, the six normal strings are anchored as usual behind the bridge and tuned by the six machines at the head, and the four higher octave, or



"doubled" strings, anchored in around slots behind the head and tuned by the tail machines. In their case, the bridge and nut swap roles, and any group of four of the conventional six can be doubled or partnered one octave higher. The same principles apply to the eight string bass, but with only four machines at each end and only with octave higher pairings. They can both be used in their simpler forms of six string guitar and four string bass, and apart from the concept being extremely efficient and uncluttered, it looks great and gives the product more visual distinction.

One of the most pleasing aspects of this small family business was the deep commitment of every individual. From woodworkers to the management everyone displayed almost fierce loyalty and commitment. All the wood craftsmen are of Mexican heritage and have been with the company since it started. They are, quite simply, the best around, and many of them learned their craft in a Mexican city called Paracho, where guitar making is apparently the sole industry. Their training has obvious direct influences from their Spanish ancestors and like everybody else at B.C. Rich they all play guitar in some form. This company a unique blend of Spanish crafting standards and rock'n'roll know-how.

To highlight the last point, as we were talking a blistering series of guitar licks exploded next door in the finishing shop. It sounded like a cross between Tommy Bolin and John McLaughlin through a couple of cranked-up Marshall stacks. It turned out to be a guy called Hector Asuna, who tests and then packs each instrument. He was testing a Mockingbird through a small combo,

but his playing and the sound were riveting. At this point Mel predicted, accurately I think, that Hector would be snapped up by somebody pretty soon.

The instruments this company produces are among the finest in the world and the time-consuming top class craftsmanship and finishing make them almost the most expensive. Both these points are the reasons why 90 percent of B. C. Rich owners are professional musicians.

I picked up a great buzz about their products from other musicians I spoke to on the tour.

The company's plans for the future will help to break them into the medium prices mass market, and could well elevate them to the leading pack. They are at the moment unable to keep up with demand for their top priced hand-built models, but there is such a strong interest from the general market place, that they are opening a new factory in Anaheim, Florida, to produce cheaper bolt-on-neck versions of their catalogue. By cutting out the lengthy hand carving they will be able to mass produce necks and bodies. The necks will be maple and the bodies mahogany, and though they will get exactly the same finishing treatment at this present factory as the hand-made counterparts, they will be much more competitively priced. The electronics will be simpler, but the pickups will be the same DiMarzios.

The company has not yet ventured outside the USA to seriously present their products at trade shows. I think it is time they did, because if their lower prices versions turn out as well as they should then I can see them catching on in a big way.

Another interesting indication of Berny Rico's attitude towards quality can be found in his other love, power boat racing. He has built probably the finest jet power boat in North America.

Mel agreed to lend me a Rich Bitch eight string bass for review. I welcomed the chance to thoroughly road test this reputed top instrument in major concert conditions. Its performance in conjunction with arguably the world's top sound system, Showco. All this I will relate in a review in a later edition.

The sole importer of these products in Britain is EFR Guitars of London, so anybody who wants to find out more about them should write to Max Kay, EFR Guitars, 75 Erskine Rd, London E17. Phone No.: (01) 521 9247.

Jim Rodford

# Performance



## TOM PETTY

*Tom Petty and the Heartbreakers  
Hammersmith Odeon, London,*

From the moment Tom Petty walks on stage you know he's a star. The lank blond hair, pale complexion and waif-like figure typifies the scrawny school kid who could do nothing right, until he discovered rock & roll.

Playing the first of two sell-out London shows at the end of a successful European tour, he still gives off the image of the young street-corner punk who made good. Following his dynamic *Damn The Torpedoes* album, many were waiting to see if he was as good on stage.

Despite the recent loss of his tonsils, Tom was in fine voice from the start, tipping though a couple of rockers before he and the band settled down to a dramatic version of "Looks Like I'm The Fool Again," using a fine sense of dynamics and power.

He has a great rock voice, that distinctive nasal whine cutting through clearly over the instruments. Tom rapped cheerfully with the audience and delved into all three of his albums liberally for material.

The numbers from *Torpedoes* sounded particularly good especially "Here Comes My Girl" with its Springsteenlike spoken passages, "Don't Do Me Like That," and the album's standout cut, "Refugee," destined to become a masterpiece.

Vying for the centre of attention was guitarist Mike Campbell. From the opening number he struck a series of ridiculous guitar hero poses, raising his eyes to heaven while doing simple one note string bends or Chuck Berry licks as though he'd just invented them. His nauseating posturing almost ruined the show, but luckily Petty had a strong enough image to overcome this.

As far as actual guitar playing went, Campbell did the job, relying mainly on his gold-topped Les Paul but occasionally using a Rickenbacker and finishing off the evening with a Telecaster. Like Tom, he favored Vox Super Beatles for his amplification. I bet their roadies earn every cent of their pay trying to keep those babies in one piece!

Between them Campbell and Petty must have had at least a dozen guitars on stage. Tom beginning the concert with a Telecaster but switching to a Strat for most of the numbers. His Dan Armstrong Plexiglass guitar also made an appearance. There was one nice touch when he brought out a beautiful old white Vox guitar and proceeded to use it on a song dedicated to his father. He had discovered that the show was being recorded for radio back home, and wanted to send his sick

parent a get well soon message.

The rest of the band performed well enough — keyboard player Benmont Tench didn't get a very good tone out of his Fender Rhodes, but produced some nice fills on the Hammond. Drummer Stan Lynch and bass player Ron Blair are simple, uncluttered players who are content to provide a solid rhythm section.

The overall sound was reasonable, and in fact seemed a little quiet. Tom seemed somewhat surprised when he heard the audience requesting more volume — perhaps London audiences have been listening to too much Heavy Metal lately!

Tom reached the climax of his concert with old favorites, "I Need To Know" and "American Girl" before being called back for three encores, which included an over extended version of the Isley Bros' "Shout." It is always slightly puzzling when artists play their own material all night and then finish off with someone else's song.

Still there is no doubt that Petty has become one of the hottest acts around, and with concerts such as this, it is not hard to see why. As long as he keeps rocking he's going to be around for a long time.

David Lawrenson

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 Wife's employer  
 Address and telephone number of employer

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For more details contact:  
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 1&1A New Street,  
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 Tel: Stourport (02993) 6792

Situated 20 miles from Birmingham,  
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# Dealer of the Month

## ROOK MUSIC STOURPORT



Situated in Stourport, a picturesque suburb of Kidderminster (itself a very unpicturesque suburb of Birmingham) is Rook Music. They have been open here for just over three months, and in that time they have built up a reputation that is more usually associated with shops of five and 10 years standing, for reliability and service.

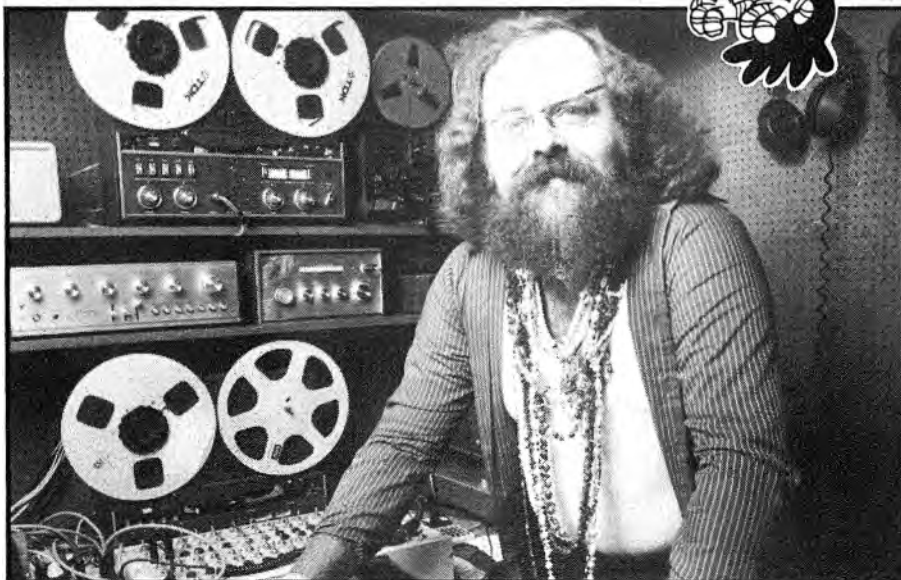
Born from the two other companies of the same name, Rook Music have a ready market in the town in a wealth of local bands and an inordinate number of home grown superstars. Led Zeppelin, Band of Joy, Black Sabbath and Clifford T. Ward have all made their homes here, and are often to be seen carousing down at the local! Manager of the shop is Tony Robins who, with his staff of four, is busy rearranging the layout of the store in order to take a much wider selection of instruments than the current set-up will allow. When this is complete, all the group gear will be moved down into the basement where a soundproof booth will make high volume testing of amplifiers and guitars a much less traumatic experience!

At present, all the amplifiers are mounted in columns at the rear of the main showroom. This allows the prospective buyer easy access to a large selection in a short space of time. The guitars and basses are arranged around the walls and in the window where they are all immediately visible. Fender guitars figure prominently in the shop, which has cut the prices of many of the larger city stores. They also stock some rarer types in the Wootton range of hand-built acoustics and Solar hand-built electric guitars on top of a selection of second-hand equipment.

Rook Music was an exceptionally ambitious enterprise, but it seems to be paying off now, with musicians travelling out from most of the major midland conurbations to take advantage of their special offers on equipment. The keyboards especially have attracted buyers in to the area with attractive prices on synths, strings and even home organs. Now they are planning a move towards a greater involvement in the mail-order side of the business utilising the massive populations all around them.

As well as the standard stock of guitars, amplifiers and drums etc, Rook also stock their own range of PA and flight cases which are manufactured by another section of the company. Both can be supplied as standard or custom made to the customer's specification.

To find such a thriving music shop in a small town like Stourport is somewhat surprising, to find such a thriving collection of bands is even more so when you con-



sider that there are *no* venues in the area. Bands have to travel out as far as Worcester and Brum before they can get a booking. However a local group of musical entrepreneurs have set up a couple of gigs in the area and are hoping to do more for the local bands in the near future. Again, this must be linked to the tourist trade to the town, which apparently does not have enough local punters to make a gig there commercially viable.

Further down towards the river (which gives the town its name) is the other half of the Rook music enterprise. The studio and the manufacturing company are housed on the Worcester road on the outskirts of the town. Here the flight cases and PA equipment made by Tonys' brother Ray Robins and his staff.

In another part of the same building is the Rook studios. Although only eight-track at present, they have an impressive list of clients that would do justice to some of the larger London complexes. Clifford T. Ward and Split Jeans (formerly Band of Joy) have both recorded here recently with excellent results.

Equipment includes an Allen & Heath mixer, twin Revox mixdown facilities, Tannoy monitors and Klark Teknik graphic equalisation. All this is manipulated by Colin Townsend who came to the studio after a career on the road with various bands. Outside the control room, the studio boasts a wide selection of instruments selected for their prowess in recording situations, an Antoria Les Paul, an Antoria Bass and a selection of percussion provide a basis for any band coming in. "We usually ask the drummer to arrive an hour or so before the rest of the band so that we can get the tedium of miking up the percussion side over

before the rest ever arrive" commented Colin, "once that's over the band take a short time to get ready and everyone's happy. We don't usually charge for setting up since you're not actually recording and it tends to make them less harassed and they relax more. All in all, it just means better tracks, which is what we are here for." This responsible approach on behalf of the studio has given them a top 20 hit with The Beat, and hopefully a similar hit soon with their other artists. Plans are also in hand to set up a label from which the studio will record their own artists.

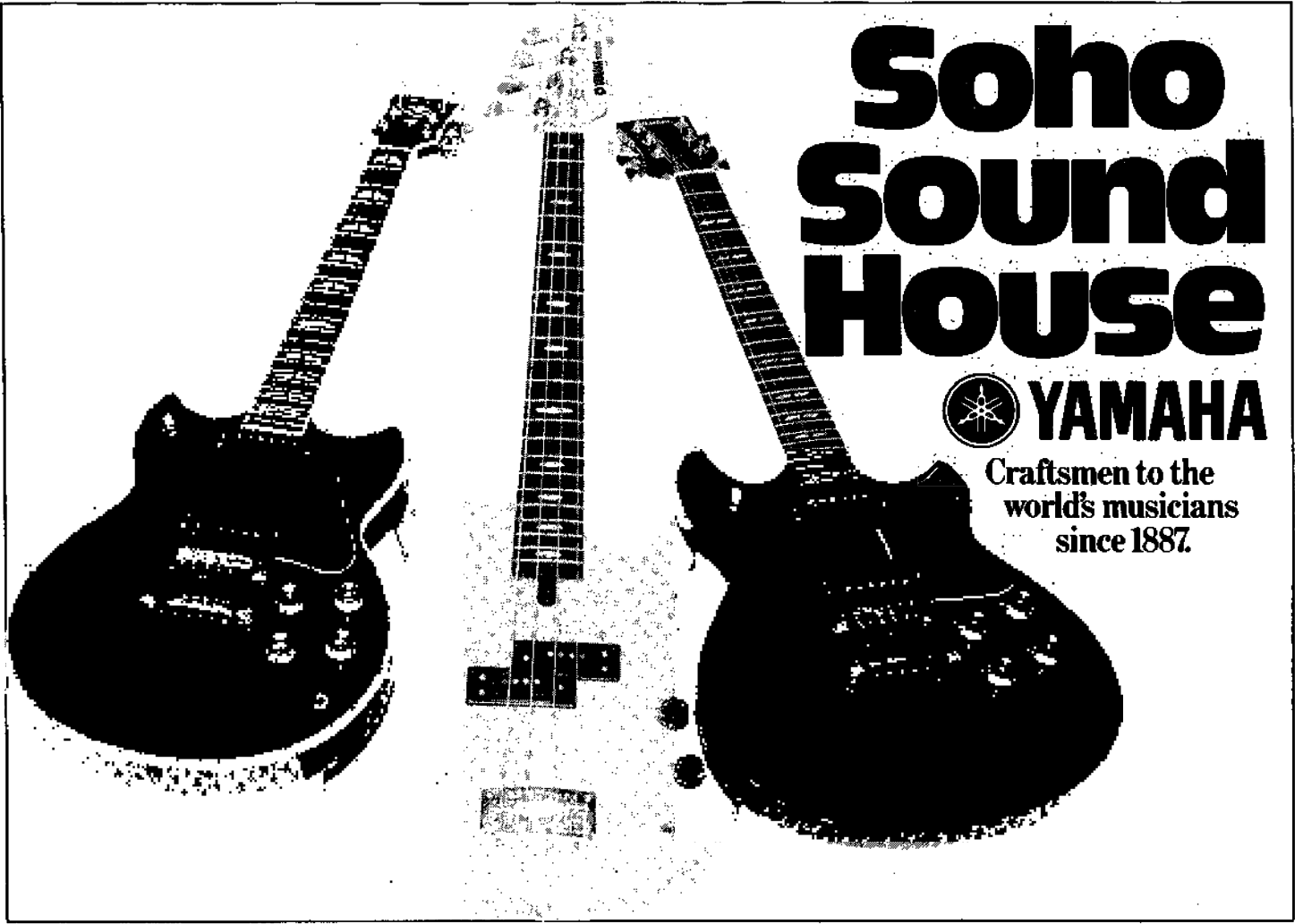
On paper, the idea of setting up a recording studio and a music shop in a place like Stourport seems ludicrous financially, but under the careful direction of Tony and Ray Robins they have turned a potential provincial failure into one of the most interesting and valid concerns.

The store is, as yet, small, but they have the seeds of what may well become the most important musical concern in the Midlands.


Unlike the city stores, Rook have to diversify their stock to fit the local as well as the national markets. Kazoos and tambourines rub shoulders with Gibsons and Fenders in a mass-market display of instrumentation. Soon tourists will rub shoulders with the local musical fraternity, but that won't worry Tony and Ray — their interests are merely to get people into the shop. A sparse population means a sparse musical market to present the shop to. Merely to bring the customers to them is a part of their overall success in the venture.

It seems nothing can get Rooks in a flap!

Tim Oakes



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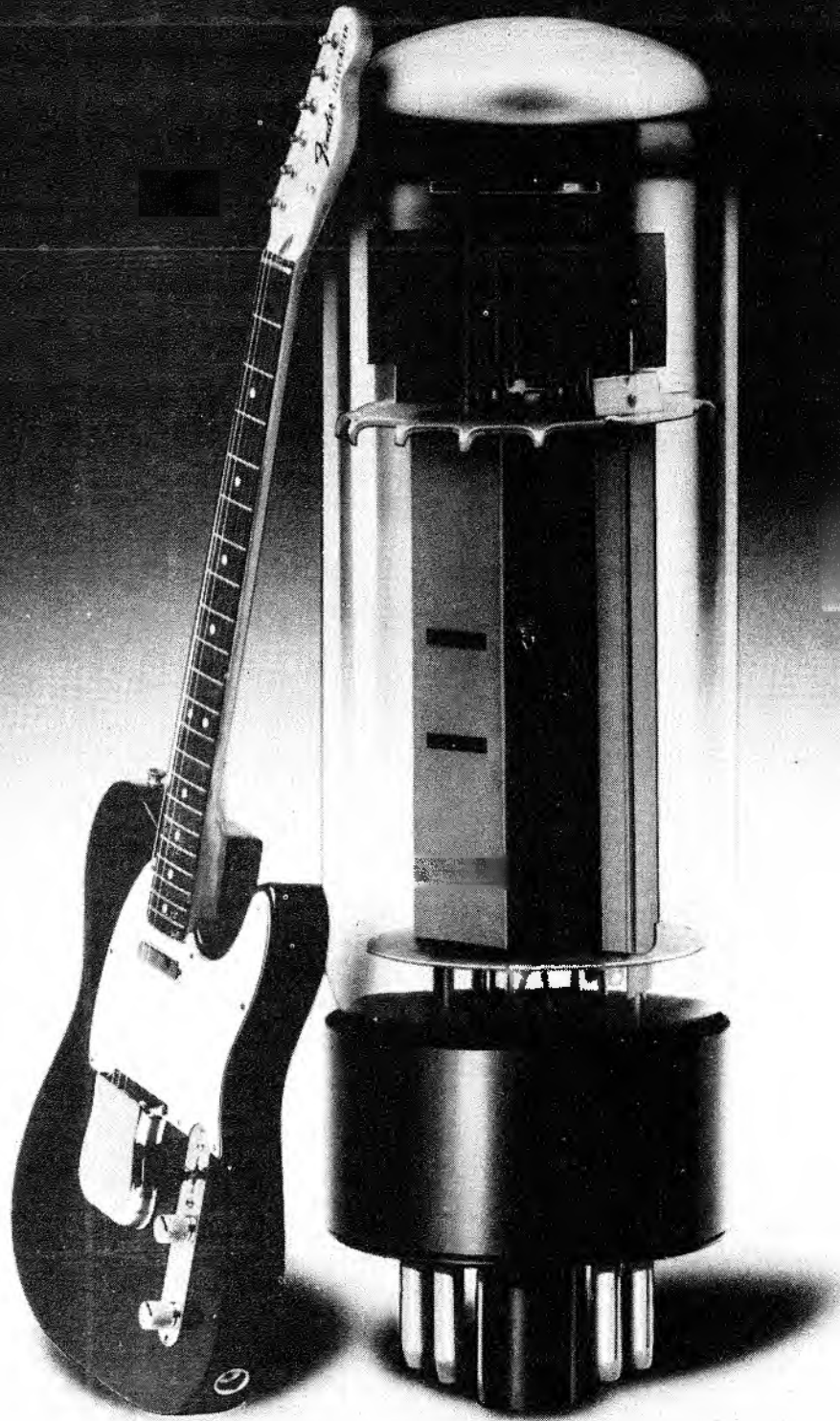
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	RRP	Our Price
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14" Hi-Hat 505 Cymbal	69.42	55.54
15" Hi-Hat 505 Cymbal	74.47	59.58
16" Crash 505 Cymbal	44.85	38.88
16" Medium 505 Cymbals	44.85	35.88
16" Ride 505 Cymbal	44.85	35.88
18" Crash 505 Cymbal	55.13	44.11
18" Medium 505 Cymbal	55.13	44.11
18" Ride 505 Cymbal	55.13	44.11
20" Crash 505 Cymbal	69.13	55.31
20" Ride 505 Cymbal	69.13	55.31
22" Crash 505 Cymbal	85.99	69.60
22" Ride 505 Cymbal	86.99	69.60

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18" Dark China	127.65	102.12
20" Dark Crash	159.21	127.37
20" Bright Medium	159.21	127.37
20" Bright Ride	159.21	127.37
20" Mellow Ride	159.21	127.37
20" Bell Ride	159.21	127.37
20" Dark China	159.21	127.37
20" Dark Ride	159.21	127.37
22" Dark China	204.01	163.14
22" Bell Ride	204.01	163.14
22" Dark China	204.01	163.14

### Sound Creation Hi-Hat

14" Dark Hi-Hats	168.26	131.61
14" Dark Hi-Hat Sound Edge	180.93	144.74

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Paiste Cymbal bag	28.83	23.06
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### 2002 Cymbals

16" Crash 2002 Cymbal	69.13	55.31
16" Medium 2002 Cymbal	69.13	55.31
16" Ride 2002 Cymbal	69.13	55.31
18" Crash 2002 Cymbal	83.00	66.40
18" Medium 2002 Cymbal	83.00	66.40
18" Ride 2002 Cymbal	83.00	66.40
20" Crash 2002 Cymbal	102.86	82.29
20" Medium 2002 Cymbal	102.86	82.29
20" Ride 2002 Cymbal	102.86	82.29
22" Crash 2002 Cymbal	131.73	105.38
22" Medium 2002 Cymbal	131.73	105.38
22" Ride 2002 Cymbal	131.73	105.38
24" Crash 2002 Cymbal	158.64	126.92
24" Medium 2002 Cymbal	158.64	126.92
24" Ride 2002 Cymbal	158.64	95.98
18" China Type 2002 Cymbal	119.97	95.98
18" China Type w/rivets Cymbal	119.97	121.96
20" China Type 2002 Cymbal	152.44	121.96
20" China Type w/rivets Cymbal	152.46	121.96
6" Bell Cymbal 2002	51.91	41.53
11" Splash Cymbal 2002	61.64	49.32
18" Flat Ride 2002	119.97	95.98

20" Flat Ride 2002	152.44	121.96
22" China Type 2002	195.42	156.34
20" Heavy Ride 2002	113.74	90.99
14" Heavy duty Hi-Hat Cymbal	107.98	86.38
15" Heavy duty Hi-Hat Cymbal	120.62	96.50

### 404 Cymbals

13" Hi-hat Cymbal	41.59	33.29
14" Hi-Hat Cymbal	48.61	38.89
15" Hi-hat Cymbal	56.95	45.56
16" Crash 404 Cymbal	34.70	27.76
18" Medium 404 Cymbal	43.49	34.79

### 602 Sound Edge

	RRP	Our Price Incl VAT
13" Hi-Hat S/E 602 Cymbal	165.86	132.69
14" Hi-Hat S/E 602 Cymbal	180.87	144.70
15" Hi-Hat 602 Cymbal	192.34	153.87

### 602

13" Hi-Hat 602 Cymbal	129.95	103.96
14" Hi-Hat 602 Cymbal	138.45	110.76
15" Hi-hat 602 Cymbal	154.86	123.89

### 602 Cymbals

16" Thin 602 Cymbal	88.44	70.76
16" Thin Crash Cymbal	88.44	70.76
16" Medium 602 Cymbal	88.44	70.76
16" Medium Ride Cymbal	88.44	70.76
18" Thin 602 Cymbal	106.37	85.00
18" Thin Crash Cymbal	106.37	85.00
18" Medium 602 Cymbal	106.37	85.00
18" Medium Ride Cymbal	106.37	85.00
18" Flat Ride Medium Cymbal	119.97	95.98
20" Thin 602 Cymbal	132.65	106.12
20" Thin Crash 602 Cymbal	132.65	106.12
20" Medium 602 Cymbal	132.65	106.12
20" Medium Ride 602 Cymbal	132.65	106.12
20" Flat Ride Medium Cymbal	152.44	121.96
22" Thin 602 Cymbal	169.97	135.98
22" Thin Crash 602 Cymbal	169.97	135.98
22" Medium 602 Cymbal	169.97	135.98
22" Medium Ride 602 Cymbal	169.97	135.98
24" Thin 602 Cymbal	204.44	163.61
24" Thin Crash 602 Cymbal	204.44	163.61
24" Medium 602 Cymbal	204.41	163.61
28" Medium Ride 602 Cymbal	204.41	163.61
18" China Type 602 Cymbal	119.97	95.98
20" China Type 602 Cymbal	152.44	121.96
18" Heavy Ride 602 Cymbal	106.37	85.00
20" Heavy Ride 602 Cymbal	116.97	135.98

### Paiste Cymbal Description

	RRP	Our Price (Incl VAT)
13" Hi-Hat S/E 2002 Cymbal	165.86	132.69
14" Hi-Hat S/E 2002 Cymbal	180.87	144.70
15" Hi-hat S/E 2002 Cymbal	192.34	153.87

### 2002

13" Hi-Hat 2002 Cymbal	101.37	81.00
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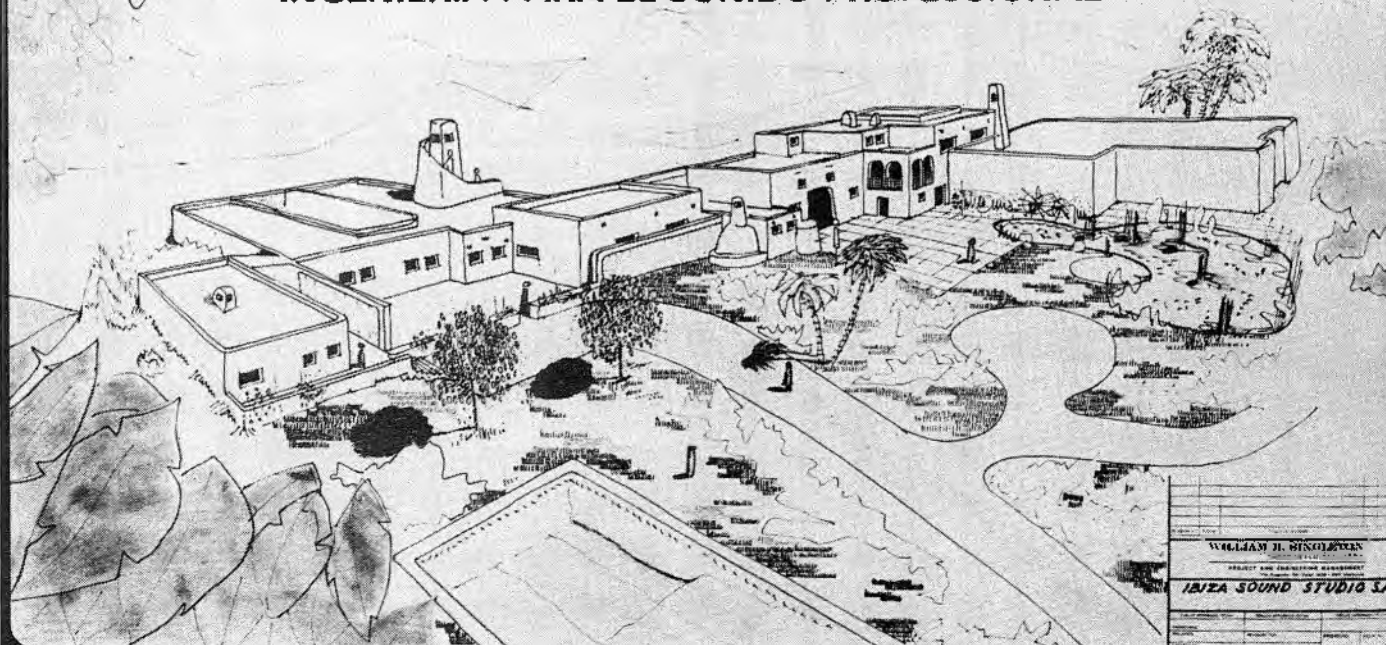
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The founder/owner of IBIZA SOUND STUDIO, one of these habitual visitors, had a vision not too long ago; to create a complete complex for sound production and recording. After looking around at countless buildings and sites he found the rural property Can Blas, tailor-made for his needs, and available for immediate acquisition.

Located in the village of San Juan, some 15km from the capital of the island, IBIZA SOUND offers musicians and producers exceptional conditions for recording first rate records. Of a total of 2200 sq mts (over 23,600 sq ft) of building, nearly 300 sq mts (3230 sq ft) are

devoted to studio, controlroom and workshops, while the remainder of the two floor "farmhouse" is divided into suites and rooms for clients and technicians, lounges, kitchen and dining room, etc. Similar to a very reduced number of studio complexes in other countries, IBIZA SOUND is totally self-contained, offering its clients first class working facilities and conditions.

Technically, IBIZA SOUND is the most complete recording studio in Europa today. The main control room features a MCI JH-556-56 LM56 in/out channel automated console, which is without a doubt the most advanced and complete on the continent today. This table is equipped with a sound analyzer and plasma display peak/VU meters.

Complimenting this console are two 24-track MCI JH-114-24 professional recorders with autolocators and synchronizer Autolock, giving 46-track simultaneous recording facility, JH-110-2 recorders and one 4-track MCI JH-110-4 recorder. The control room is also equipped with 52-channel DOLBY

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All this offers the most demanding producer all the possibilities for unsurpassed recordings.

Future plans call for a smaller, similarly equipped mixing studio to be built.

Musical instruments include a YAMAHA full grand piano, a RHODES electric piano, a complete drum kit, various guitar amps, etc.

The traditional Ibiza architecture of the building lends itself perfectly to sound production; with thick concrete walls and roofing. This solid basic construction combined with the rational use of acoustic materials in the studio make for ideal recording conditions. The acoustic design is by EASTLAKE SOUND's Tom Hidlay, who has designed numerous first rate studios throughout the world.

The technical side of the studio is handled by three key staffers, studio manager DENNIS J. HERMAN, sound recording engineer BRIAN HUMPHREYS; and maintenance engineer MANFRED BALLHEIMER, responsible for keeping all the machinery functioning perfectly.

Any group recording at IBIZA SOUND has at its disposition everything that could be desired from a recording complex. There are 8 luxury suites and rooms, "Michelin Guide" cuisine, an olympic sized pool, and the clean, unspoiled Ibiza beaches just 10 minutes away.

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<b>Electric Stereo Classic</b>	<b>385</b>
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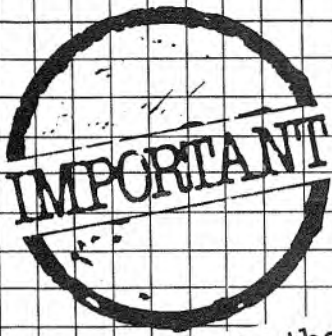
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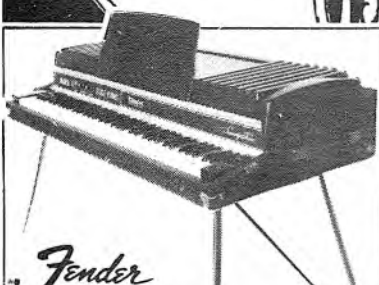
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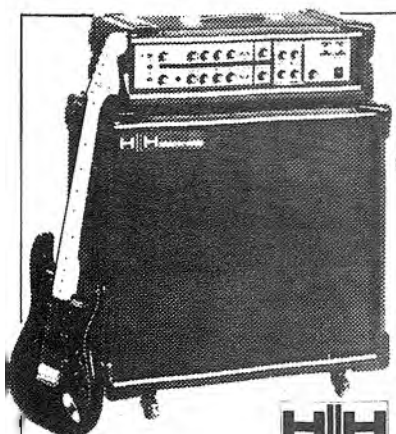


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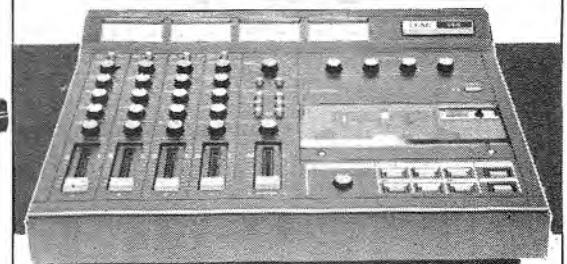
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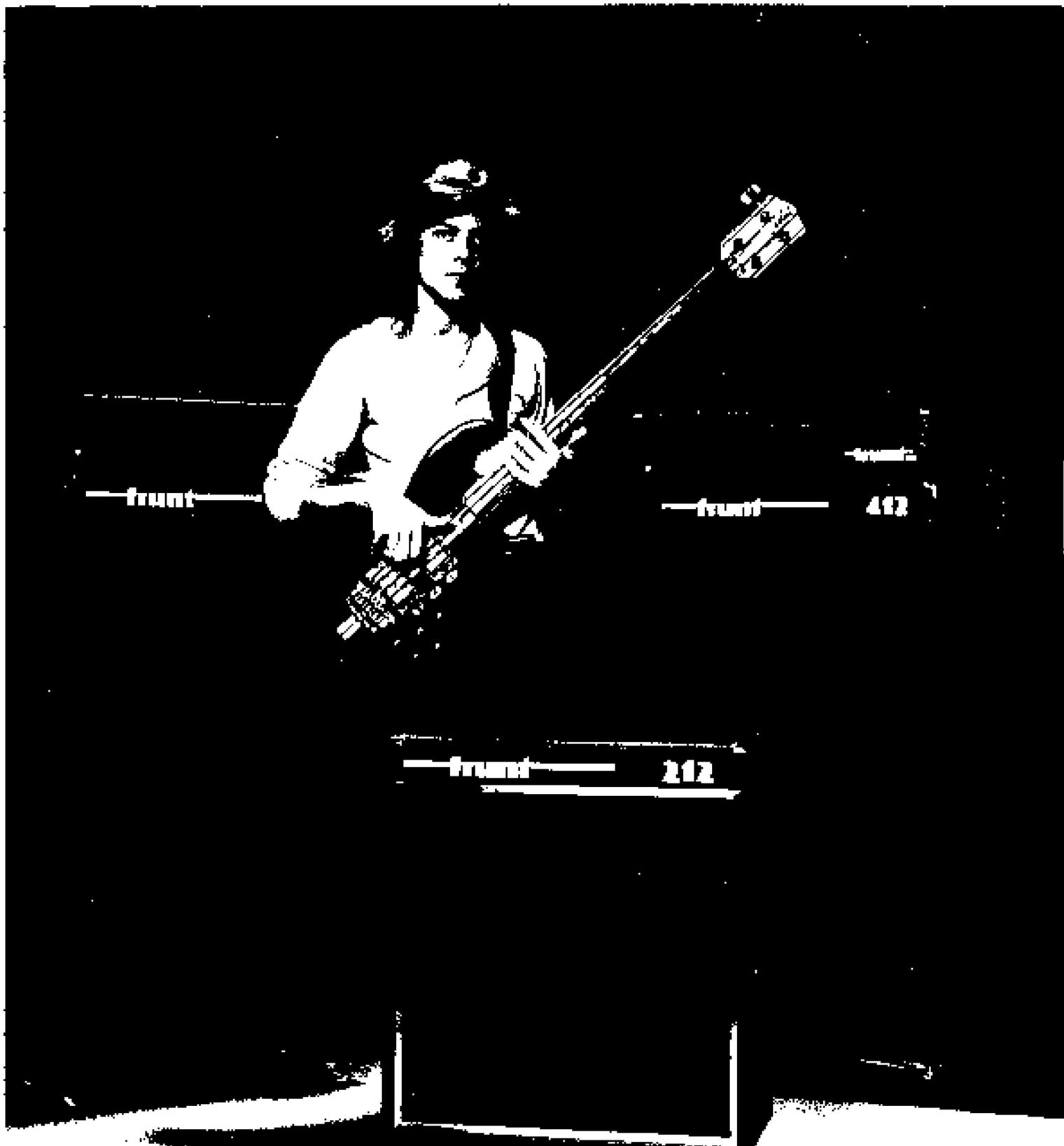
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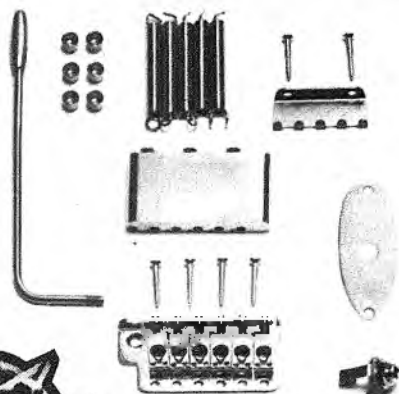
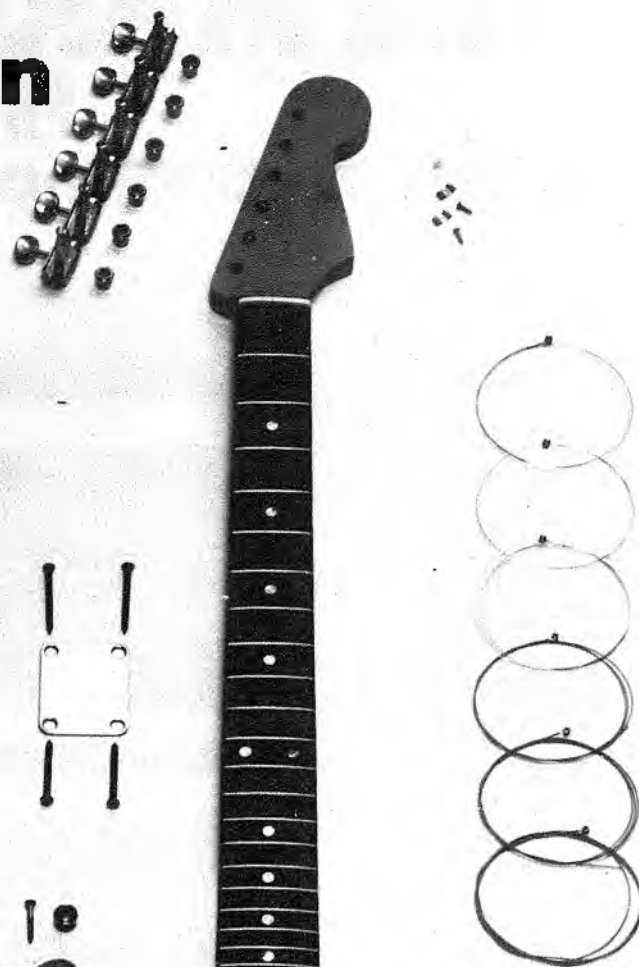
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- PARAMID and mid shift equalization
- Channel LED indicators
- Preamp and line outputs
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**1** Can you select either or both channels without disturbing preset controls?

**2** Are you sure of the same response at all volume levels?

**3** Does your footswitch have L.E.D. and memory?

**4** Do you have individual channel volume controls and master volume control?

**5** Does your amp have C-MOS drive control?

**6** Are you effectively patching in effects and/or other amps?

**7** Can you achieve the tonal coloration you want?

**8** Do your tone controls wash out at high levels?

**9** Can you combine the best of tube and solid state sound?

**10** Is your amp really portable?

**11** Can you control channel interaction so that when you turn treble up, midrange and bass are not affected?

**12** Can you use reverb without interference from your tone controls?

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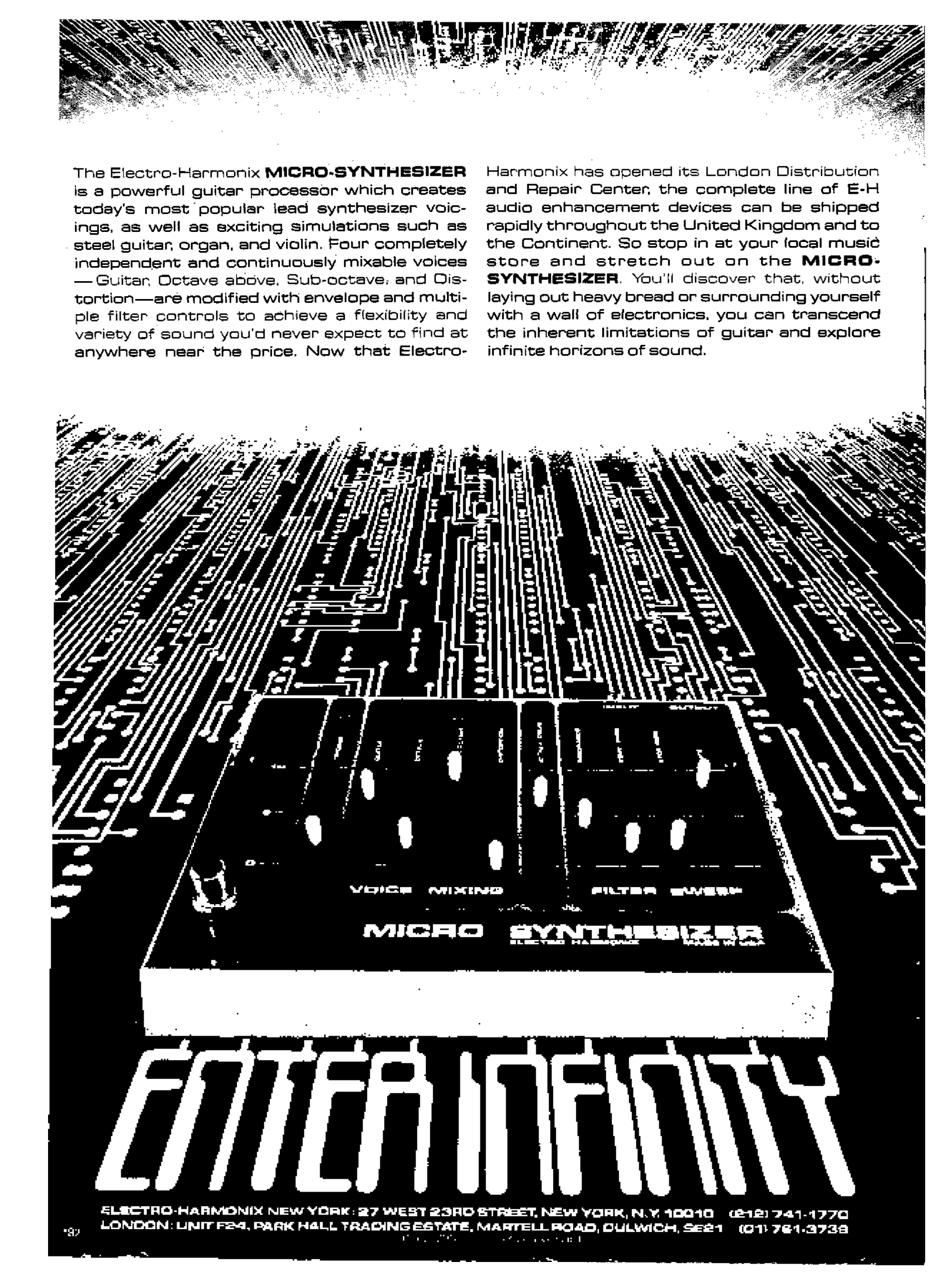
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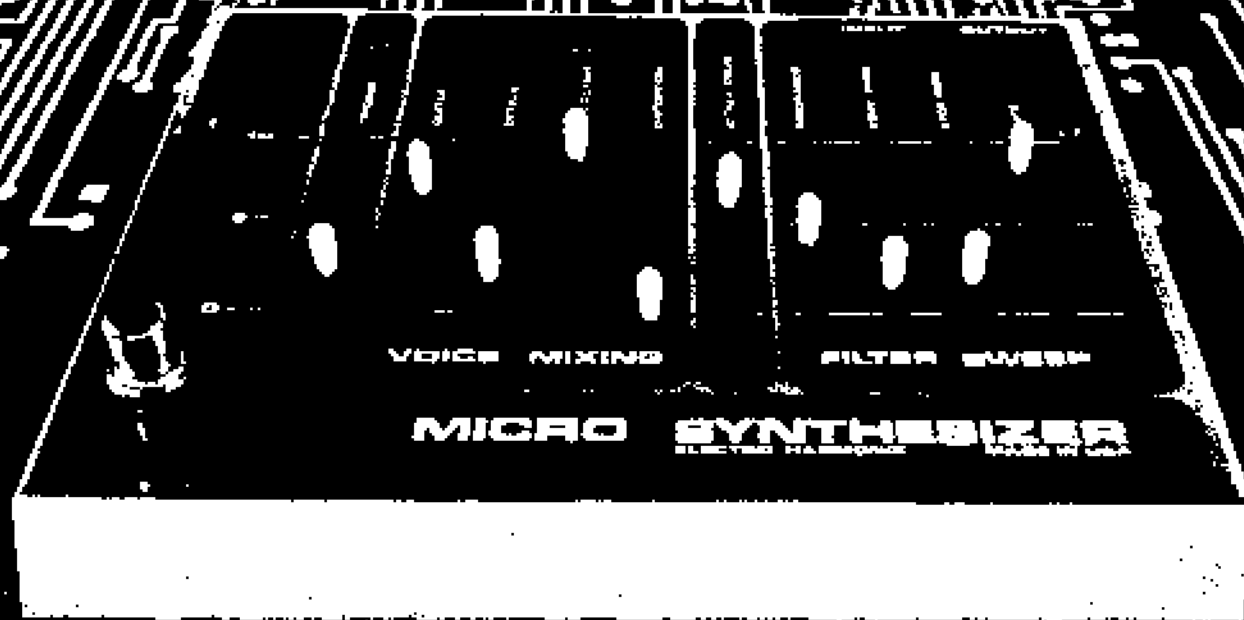
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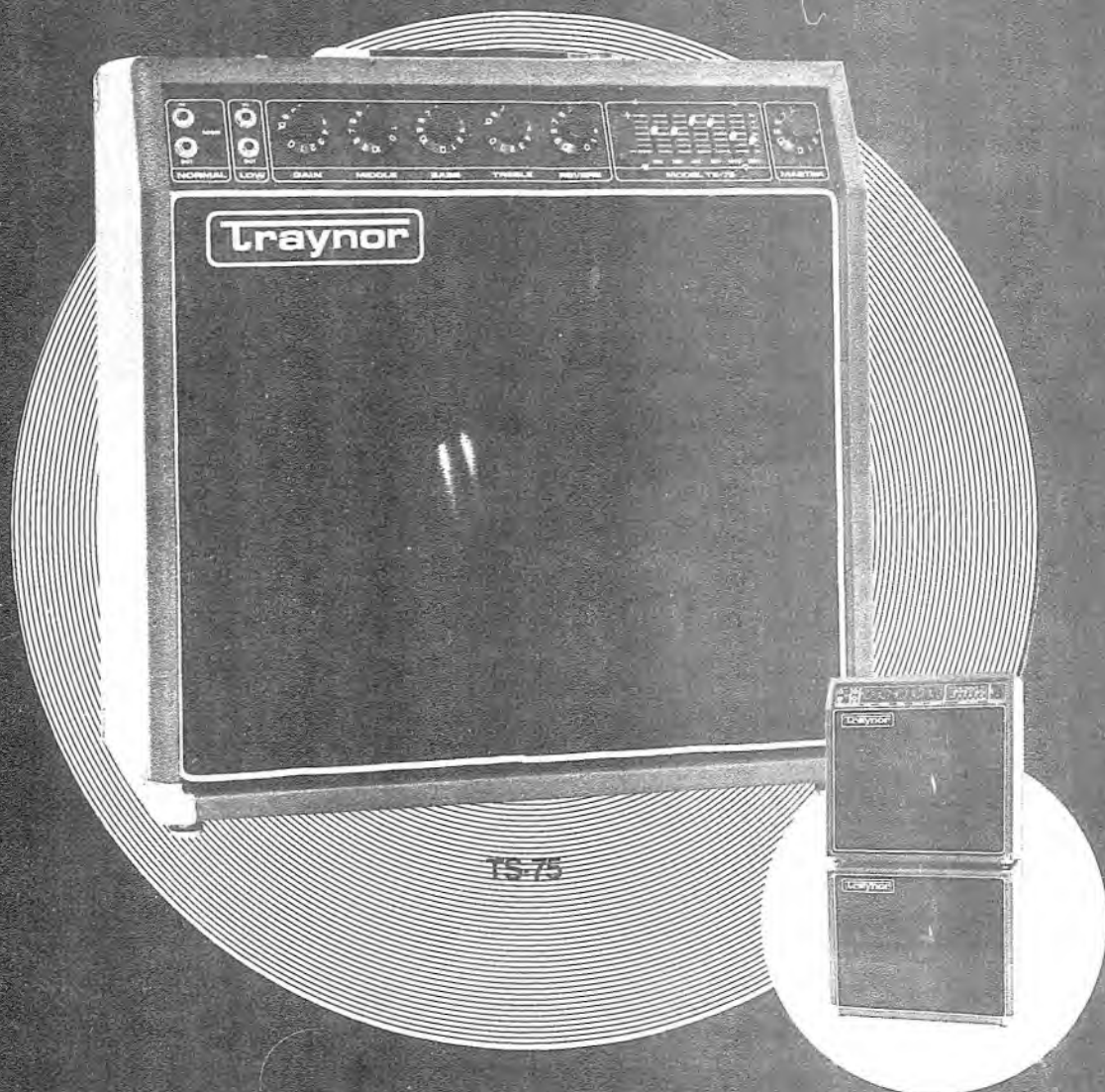
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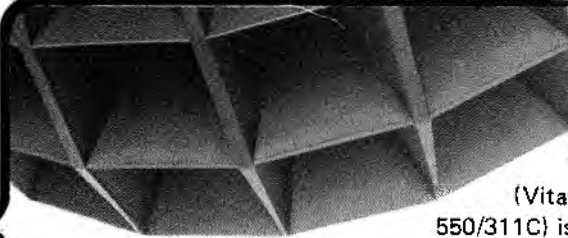
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International Musician  
May 1979



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Address

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Are you married/single?

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What was previous home address

How long there?

Name, address and telephone number of  
employer

What is your occupation?

How long have you worked there?

Wife's name

Wife's employer

Address and telephone number of employer

How long there?

Total income per month

Gross £

Net £

How many dependants have you?

What was the name and address of previous  
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Bank name and address

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(1) .....

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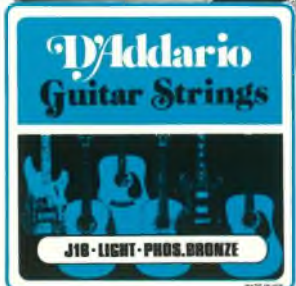
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Photo: Carol Friedman

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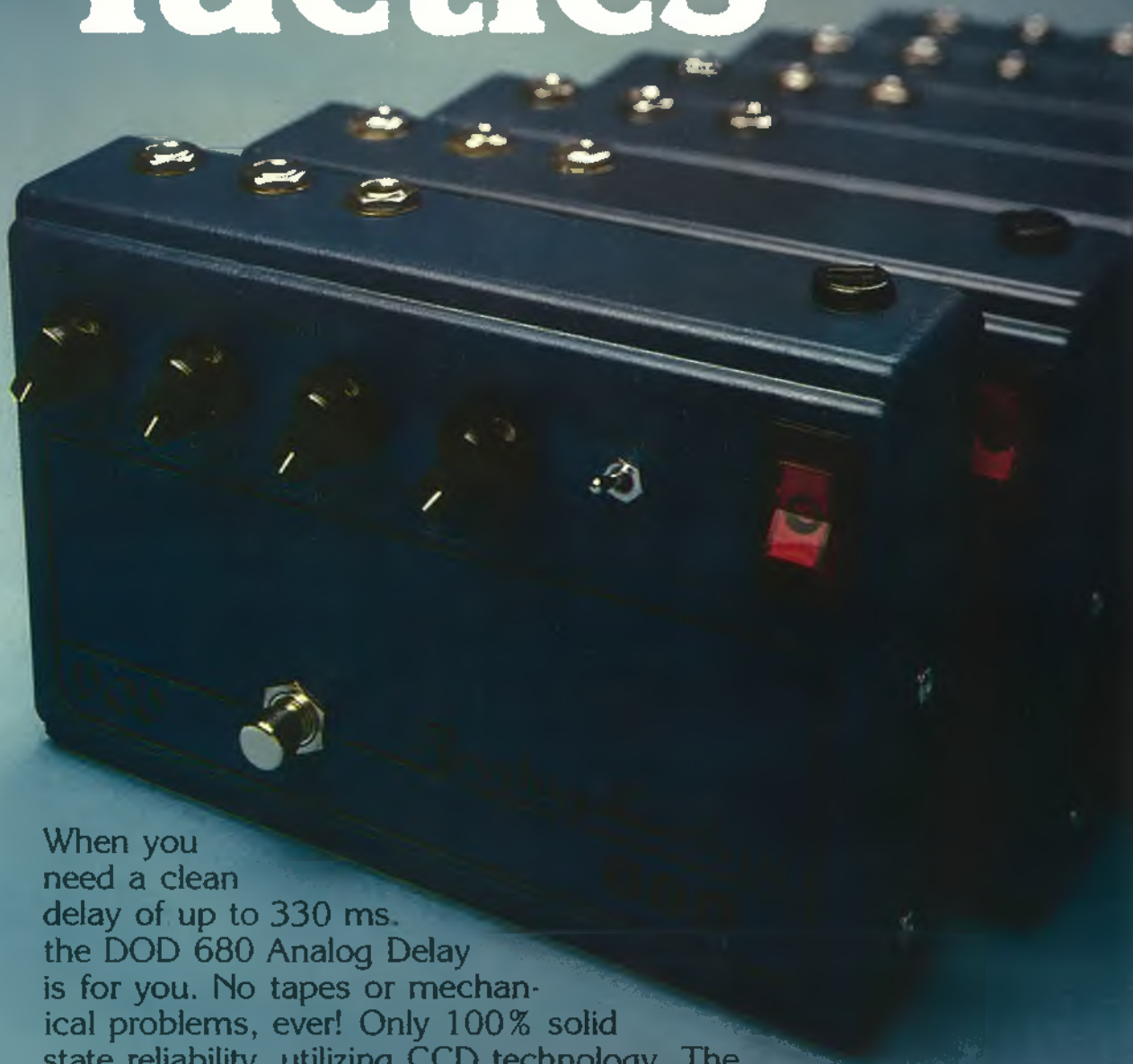
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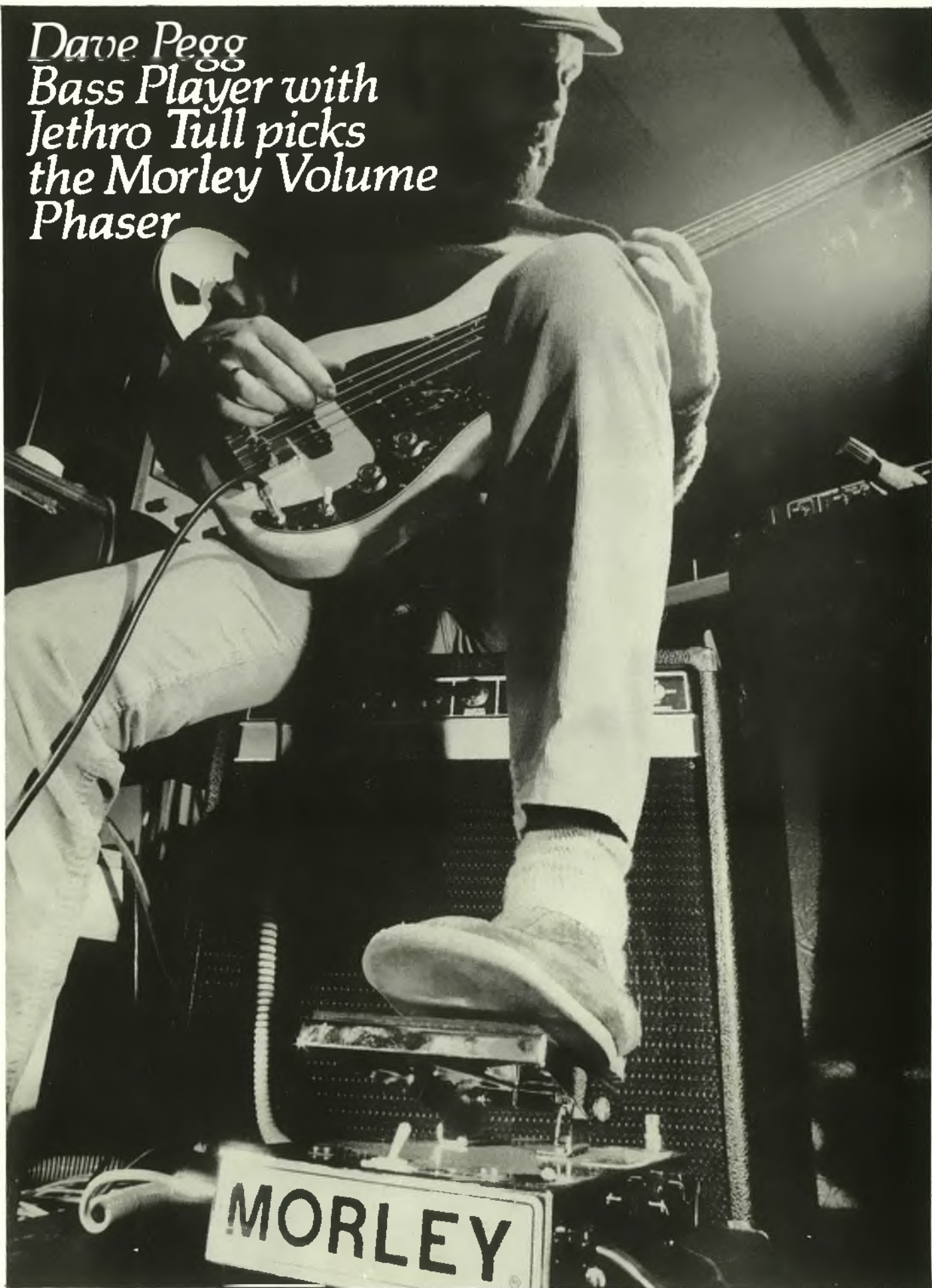
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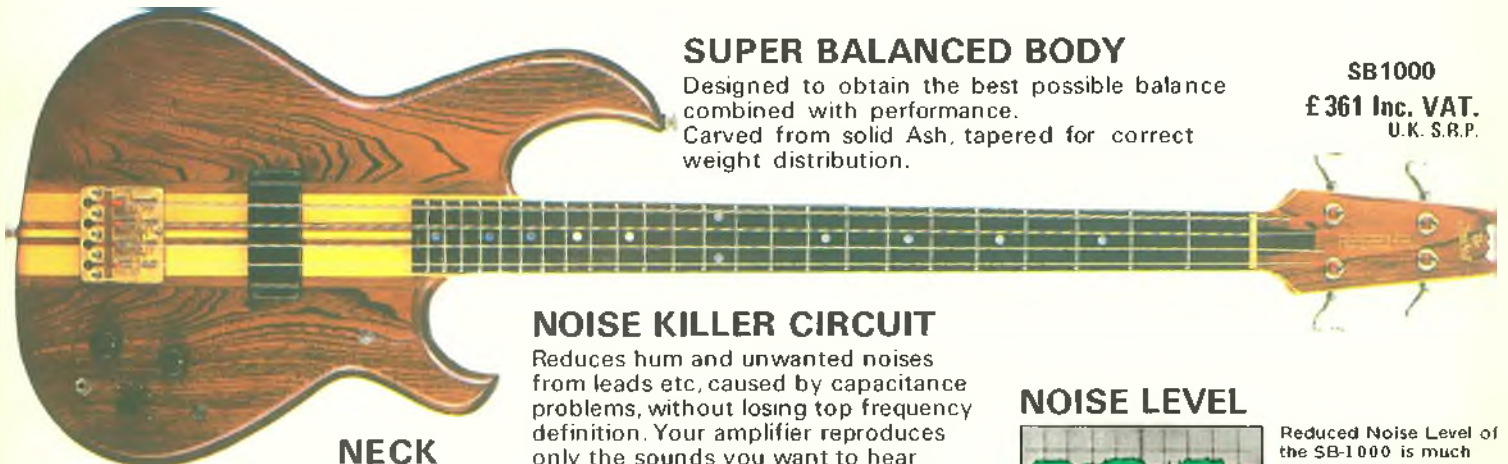
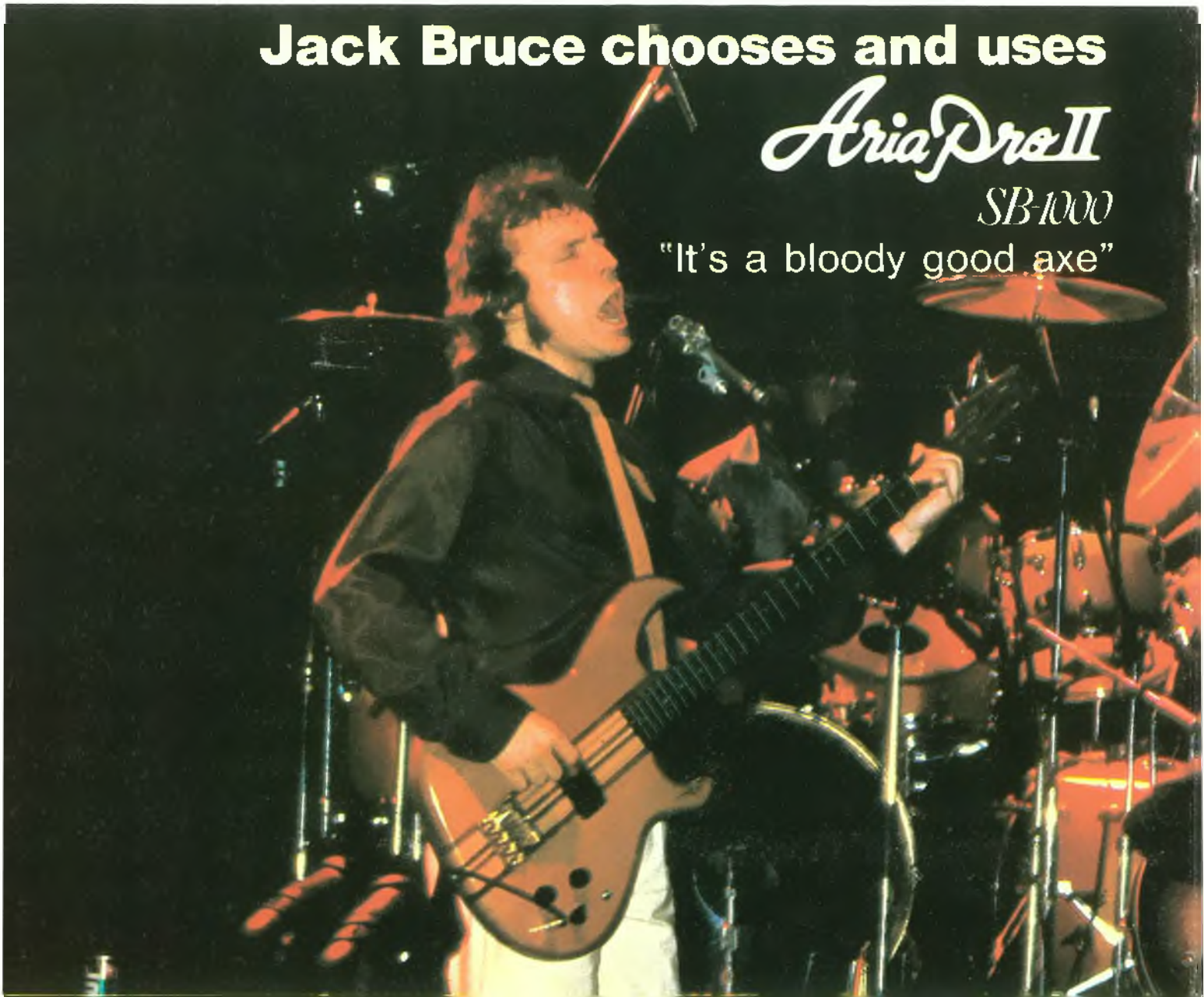


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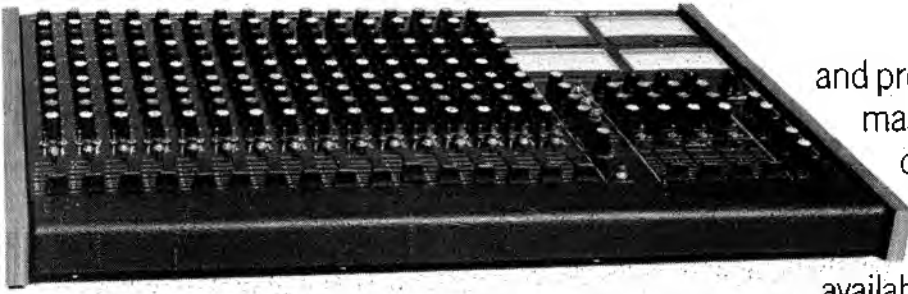
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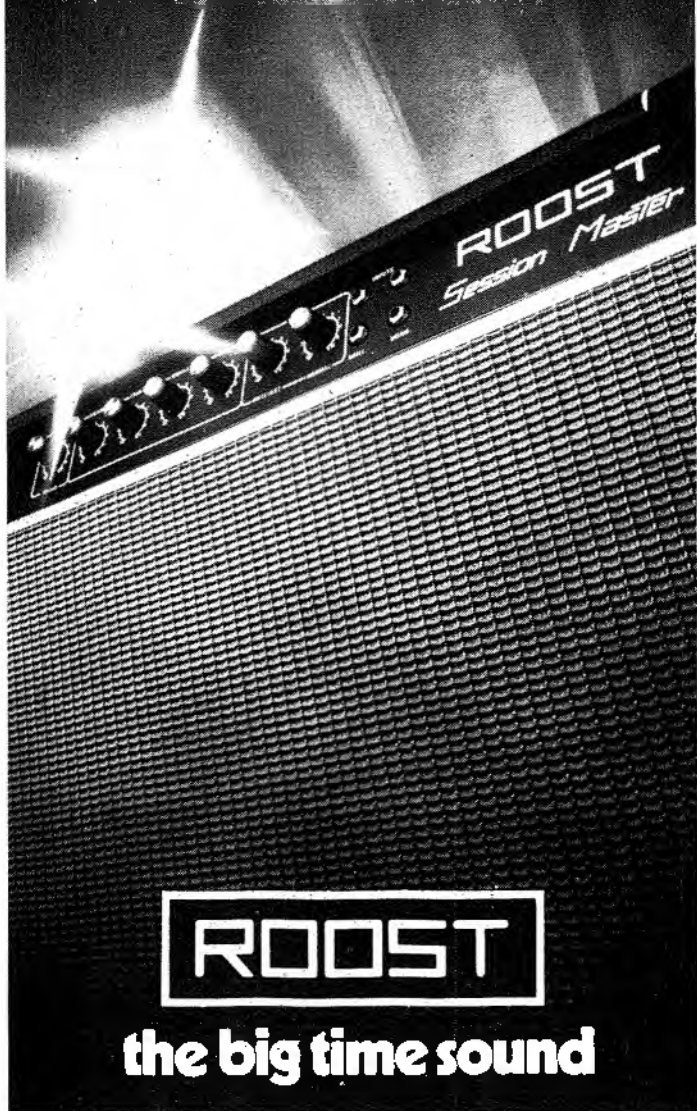
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How long there?  
Name, address and telephone number of  
employer

What is your occupation?  
How long have you worked there?  
Wife's name  
Wife's employer  
Address and telephone number of employer

How long there?  
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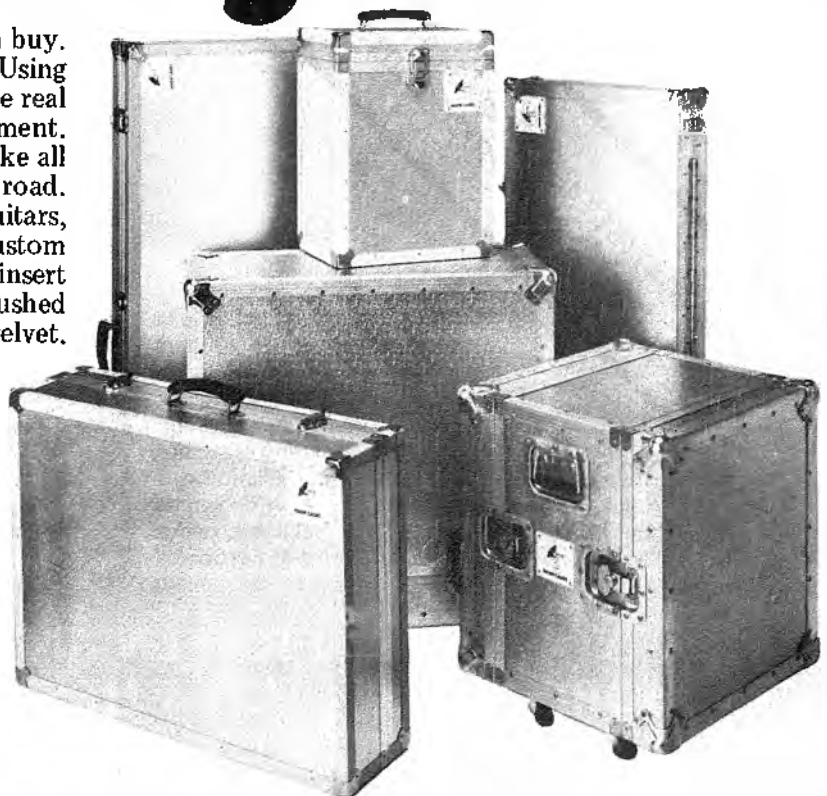
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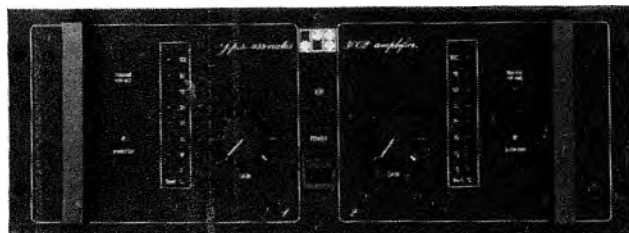


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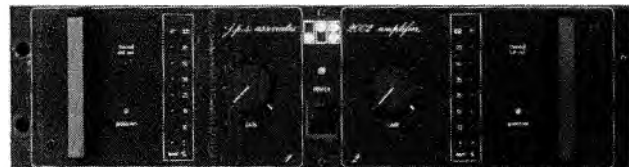
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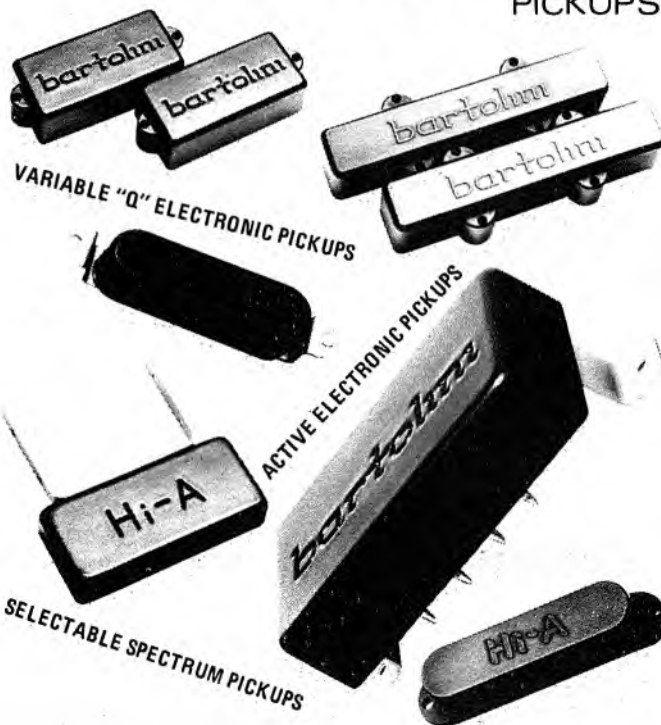
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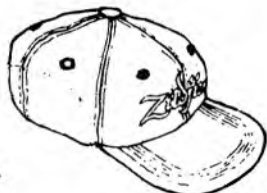


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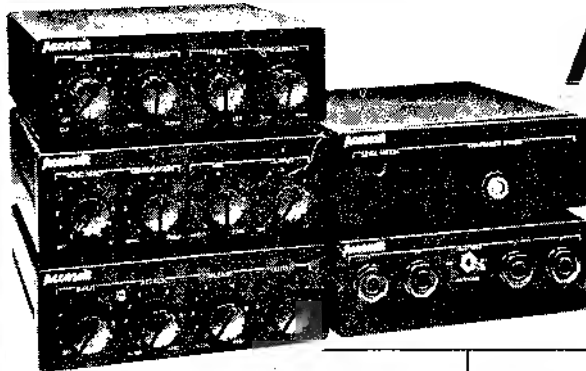


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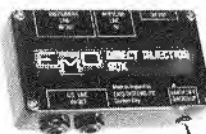
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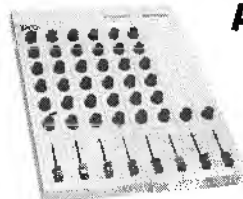
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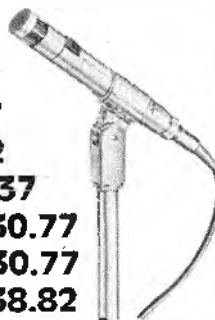


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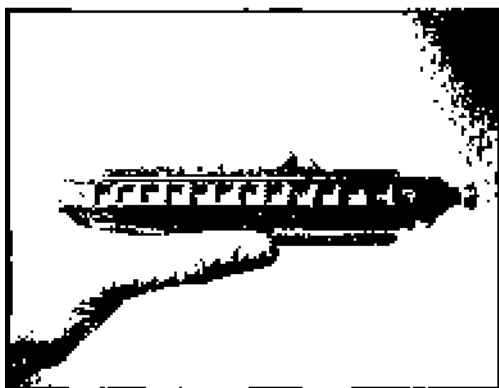
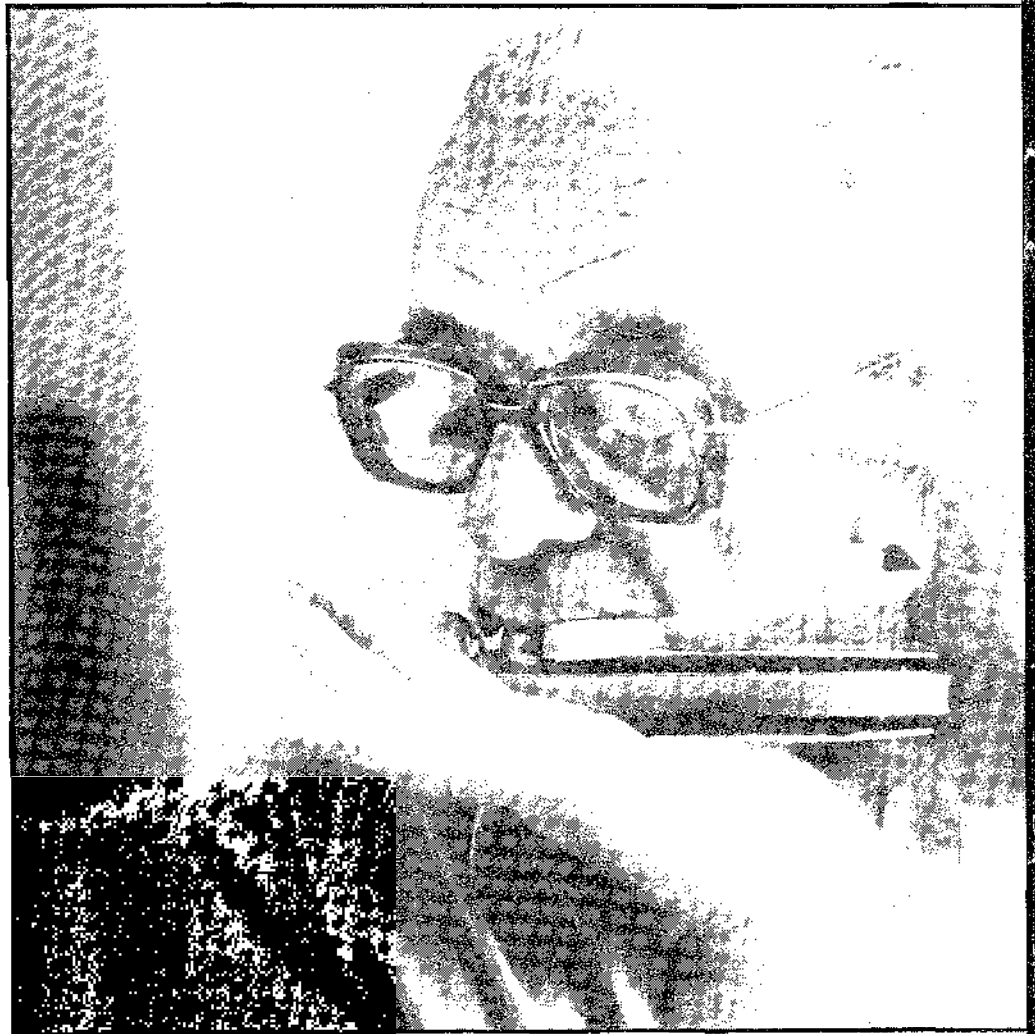


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# LARRY ADLER

by Michael Linden



“This is an historic day for me,” said Larry Adler as he opened the door of his daughter’s apartment on the upper East Side. It was a rainy Friday in August, 1979, and Adler was in New York for a summer-long engagement at the Cookery in Greenwich Village.

“I’m doing the very first harmonica repair I’ve ever done in my life,” he said as he led us in. “You see, over each reed in a harmonica is a small plastic flap. This damp weather is murder on them. They flap up, get stuck, and don’t flap back. I always send my harmonica to Hohner for repair, but the man who does them, he plays too and he’s on tour. I’m like George Kaufman — ‘I’m not sure I understand the principle of the hammer’ — but I’m gluing these silly things on myself. I’ve done two so far.”

Two harmonicas?

“Two reeds!” said Adler.

Larry Adler, though not small, conveys an impression of lightness, an elasticity of movement that is quick, precise and quirkily individual. His head is round and capped with close-cropped grey hair, his skin is olive, and he wears thick glasses with pinkish frames. Once in the large

livingroom, he alighted in a comfortably saggy chair to talk about playing the harmonica.

Lawrence Cecil Adler was born February 10, 1914 to Orthodox Jewish parents in Baltimore, Maryland. A musical kid with a quick ear, he loved Rachmaninoff but preferred playing the harmonica to studying the piano. His ambition was to be one of Borah Minevitch’s Harmonica Rascals, then a top vaudeville act: at 14 he ran away to New York to audition. Minevitch told him he stank, and Adler was on his way back to Penn Station when he saw Rudy Vallee’s name on the marquee of the Paramount Theater. Vallee was known for presenting new talent, so Adler slipped in and played for him. Vallee put him on that night at his own nightclub.

“I flopped because Vallee didn’t give me any intro, any show business presentation. I just went out cold during a band break. But it was better than Minevitch — Vallee had noticed me.”

Thus encouraged, he stayed on, living on Wheaties and milk because he didn’t know what else was kosher. Another audition at the Paramount, this time for orchestra leader Paul Asch, led to a 40



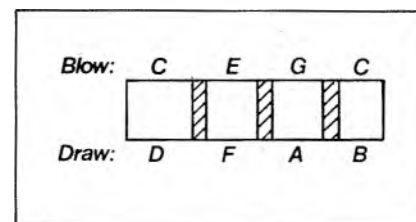
After World War II he toured for several years with dancer Paul Draper. Each had their own featured spot, then Draper would dance to Adler's improvisations in the Baroque style and to his medleys of songs requested by the audience. In the Fifties he began a world-spanning concert career, giving solo recitals and performing with symphony orchestras. He's written film and television scores (most notably *Genevieve* in 1954), and worked steadily in nightclubs, mostly in England, his adopted home. Today his records, on Pye, RCA Victor and several smaller labels, are hard-to-find collectors items, but RCA is considering several re-issues, and Adler is planning new recordings with a small jazz combo.

Millions play the harmonica — "Don't be a loner, get a Hohner," say the ads for the instrument's biggest manufacturer — but Larry Adler has enjoyed decades of being unique as "the greatest harmonica player in the world." This, he declares, "will give me at least a footnote in musical history." His reminiscences are peppered with the names of Jascha Heifetz, Maurice Ravel, Cole Porter and the Gershwin brothers, indicating the spheres into which he has taken the once lowly instrument. But Adler has given the harmonica more than musical poise and show business polish; he has revealed its variety of tone and nuance, its capacity for blending melody and harmony, and given it a repertory drawn from all of contemporary music.

The harmonica has been called the instrument of inspiration; unique among wind instruments, sound is made breathing in as well as breathing out. Hohner makes many different harmonicas — bass harmonicas, tremolo and octave-tuned harmonicas, the "Little Lady" that is 1 1/2" long and the 2" long "Forty-Eight Chord Harmonica" — but most have the same basic elements.

A "comb" of wood or plastic — Adler has one custom made of a silver and steel alloy — is the frame of a harmonica. Brass plates fastened on either side of the comb make the gaps between its teeth resonating chambers that end in a horizontal row of holes. Each chamber has two reeds: a reed set inside the upper plate vibrates out on the blown-out tones; one set outside the lower plate vibrates in for the inspired or "draw" tones.

The layout of a harmonica's reeds creates the eight tones of a major scale over four adjacent holes, like this:

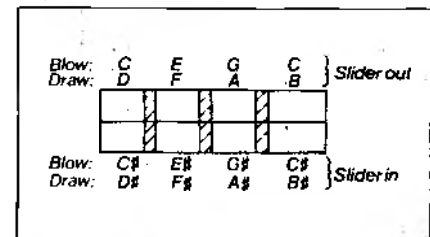


The diatronic harmonica — the ubiquitous Marine Band and blues harp are diatronics — is this pattern, with slight

modifications, over three octaves. Diatronics are available in all keys, but each has only the notes of its own major scale. They compensate for their limitations with the modifications that are ingeniously designed to emphasize the primary chords of song building. Novices can play the melody and harmony of simple songs with relative ease, and a skilled player can create a wide variety of tonal effects. Bob Dylan is probably the best known diatonic harmonic player today, and he built his style from the magnificent accomplishments of the great blues harmonica players — Sonny Boy Williamson, Little Walter, Jimmy Reed, Sonny Terry and many others.

The chromatic harmonica, on the other hand, has all the notes, sharps and flats included, and can play any melody. This is Larry Adler's instrument. "I started on a chromatic, wouldn't have been interested if there hadn't been a chromatic. There's too much missing on the diatonic instrument. Sonny Terry gets marvellous sounds, but I wouldn't want a career like Sonny Terry's. There's so much music I'd want to play that I couldn't."

A chromatic harmonica is like two diatronics, one on top of the other. Its comb is larger and divided horizontally so that it has upper and lower chambers for the same hole. A slider leaves the upper row of chambers open and the bottom row closed when it is at rest, and closes the top row and opens the bottom when pushed in. The top diatonic is like the one pictured above, the bottom one has the same pattern but a half tone higher. Together they look like this:



One can play the major scale and also, by pushing in the slider, create any other interval desired. Because E sharp and F, B sharp and C are the same tone with different names, the can be made either blow or draw. Using these alternates when necessary, the experienced player can do all his breathing through the instrument, creating an unbroken phrasing impossible on other wind instruments. Adler says that only on one Bach Prelude does he find the blow/draw balance difficult. "So much is inhaled and inhaled for a long time that I tend to get winded."

Chromatics come in three or four octave models, starting either at middle C and going up — the same range as a flute — or with one lower octave added below middle C. Adler plays the three octave harmonica. The four octave, he says, is too big for his hands to cup completely. "And, for that lower octave, the reeds seem to be awkward and thick. I can't control the sound, I can't shape it. A note

week contract touring in vaudeville for \$100 a week. Adler was launched. At first he performed in a ragged urchin costume that matched the harmonica's image as a boyish toy. Given the chance, he switched to a tuxedo. Playig Bach and Beethoven as well as American pop and western songs, Adler had a distinctive act, and he took it to prestige spots like Chicago's Palmer House as well as the theater circuit. Yet he was still relatively unknown when C.B. Cochran took him to England in 1934.

"That was a big break. Cochran was England's biggest producer. With him behind me I had automatic entree." *Smoke Gets in Your Eyes*, his first record, was a smash hit, and England went harmonica crazy. He married and settled there. While on tour in America the war began so he stayed on, playing at the Hollywood Canteen and on three USA tours with Jack Benny.

"Jack would play one note on his violin," Adler said and demonstrated, blowing a long tone on his harmonica, "then I'd play around it, like this," and he played a filigree of quick arpeggios. "It was a funny act." Benny wanted him to join his radio show, but Adler refused. "I didn't want to be part of his stable."



# LARRY ADLER

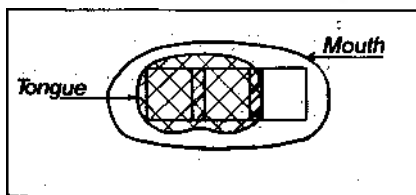


I can't shape it to me not worth playing. I want to be able to shape the entire phrase. I can do it on the three octave. I've got complete control on that."

What the harmonica, with its horizontal layout, can do that the flute can not, is play chords as well as melody — that's why Adler likes to call the instrument a "mouth organ", even though it is far more limited than its namesake. "When Vaughan Williams wrote for me," Adler recalled, "he wrote an interval of F and C to be played together. I said, 'Dr. Williams, I haven't learned to inhale and exhale at the same time' — though Dizzy Gillespie tells me it's possible! You see, you've only got four chords on the mouth organ, C major blowing out and D minor sixth coming in, and the C sharp major and D sharp minor when you push the slider. Whatever you get has to be a combination of these."

These four chords, as Adler's playing makes evident, are really only the beginning of a harmonica's chordal possibilities. Two holes played together, either blow or draw, create various major and minor thirds that can be parts of many triads and diminished chords. The three holes EGC exhaled can be E minor sixth; the four holes BDFA inhaled is G ninth without the tonic — and all this is without using the slider.

Moreover, any harmonica player worth his salt is adept at using his tongue to block certain holes and increase his possibilities. "Tongue blocking" begins with covering three holes with the mouth and blocking the left two with the tongue, like this:



This is an efficient way of playing one hole at a time, what Adler calls the first step in playing the harmonica. The mouth can be pursed up to cover just one hole, and Adler plays melody that way often. "I get the most force that way, and by exerting a muscular grip with my lips, increase the resonance of my tone." But there is an evenness and accuracy to the tongue blocking method that makes it essential to basic techniques. By alternately blocking with and lifting off the tongue, melody and chords can be combined.

Then comes advanced tongue blocking. If the mouth covers five holes and the tongue blocks the middle three, melodies can be played an octave apart simultaneously. If the mouth covers four holes and the tongue blocks the middle two, a melody can be played over much of the harmonica with the harmony of a supporting sixth. Adler uses all these techniques, particularly on classical pieces, creating several melodies that blend contrapuntally.

By now, Adler says, his tonguing is instinctive, and he gives no conscious thought to the harmonies he seeks. "My sense of harmony is one of natural assets," he said, "If I tried to figure out what I was doing, it would be like a centipede trying to figure out how he walks. I go for the sound I want without stopping to think of what's a component part of what chord."

Sound — here the little mouth organ comes closer to rivalling the resources of a true organ. In performance at the Cookery, accompanied by pianist Hal Schaefer, Adler nightly demonstrated his mastery in drawing a kaleidoscope of sonic color from his instrument. For Bach Gavottes he got a clean piping sound; playing the blues he bent his notes like B.B. King. On the big chords of the Malaguena, he fluttered his tongue for a sound like a strummed guitar. His improvisations were deft and his beat swinging on jazz standards like "How High the Moon" and "I Got Rhythm", but it was the quick sequence of textures that dazzled: throaty sax, straight-out trumpet or reedy flights of pure harmonica.

Adler stood nearly still in the club's amber light, bobbing a bit from the waist to and from the microphone to get just the right touch of amplification. His hands were constantly in motion, fanning the harmonica, leaping away from it, or coming together with the palms delicately arched to create sound boxes of many shapes and sizes that opened and closed for slow crescendos and diminuendos or wah-wah effects of many speeds. Sometimes the harmonica lay flat against one cheek or the other, at others it seemed barely to touch his lips. With each change of angle he got a different nuance of sizzle, buzz or wail.

"It's the piece itself that makes me think of the sound for it," Adler said. "For seven or eight years I kept working on 'L'Apres-Midi D'un Faun' by Debussy. Technically it wasn't difficult, but I couldn't get the sound I wanted. Then one day at rehearsal it was there!"

Adler has neither imitators nor competitors, but there are numerous other successful chromatic harmonica players in contemporary music. Jerry Murad's Harmonicats are heirs to the harmonica band tradition of Borah Minevitch. Toots Thielemans has toured with pianist George Shearing and his own jazz ensembles, been a featured soloist in the film scores of *Midnight Cowboy* and *The Getaway*, and has recorded extensively — recently with pianist Bill Evans. For Stevie

Wonder, playing the chromatic has been only one facet of his musical career. On his hit records his harmonica usually contributes brief solos, but he released one album, *Eivets Rednow*, that is all harmonica set against lush arrangements of pop ballads.

Tommy Morgan in Los Angeles and Blackie Schackner in New York are the best known of the studio harmonicists who do the seldom credited work for television: Morgan plays in Mike Post's and Pete Carpenter's ensemble for *The Rockford Files*, and Schackner does many commercials. Charley McCoy has played on countless records made in Nashville. Lee Oskar blends with the horn section on most of War's powerful records, but he's become soloist and the group sidemen on several albums that feature his own compositions.

Cham-Ber Huang has continued the harmonica's purely classical tradition established by John Sebastian, and, as a consultant to Hohner, he has designed a new chromatic that has become the company's top-of-the-line model — the 2016 CBH. The CBH's layout of reeds is like the older chromatics, but the comb and mouthpiece are cast from space age plastics from DuPont, and the slider, of stick-free Teflon, is at the rear of the instrument — farther from the saliva that, as it dries, makes a gummy film needing frequent cleaning. Opinion is still divided on the CBH. Some players have taken it up eagerly, but when Schackner came to the Cookery one night to hear Adler play, the two seasoned pros agreed that they preferred the instruments they were used to. "Cham-Ber and I are friends," said Adler, "but I don't like his instrument. I've played it, but I couldn't perform with it."

Adler respects his fellow harmonicists — "I admire anybody like Toots or Stevie Wonder who get their own sound, whose playing is unmistakable" — but criticizes their lack of variety. "Now I don't play jazz as well as Toots, but he can play only the one kind of sound. Stevie Wonder's pop touch is great, but I couldn't listen to a whole album of it, it's too similar. Lee Oskar, again, not enough variety of sound."

Yet even for Adler, the goal of his lifetime with his instrument has been single: "a singing tone". "The mouth organ," he said, "can be an incredible vox humana. You can get a more intimate, more emotional tone on it than on almost any other instrument. When I'm really in form, really playing well, I feel that's what I'm getting. If you can get a singing tone in your playing, that's as far as you can go. Miles Davis does it on the trumpet, Johnny Hodges did it on the saxophone. That's what I loved about Rachmaninoff when I heard him play the piano when I was a kid in Baltimore."

"One time, years ago, I played 'Sophisticated Lady' with Duke Ellington and his band at a club. Billie Holiday was there, and afterwards Duke introduced me to her at her table. She said, 'You don't play that fucking thing, man, you sing it.' Now I can't think of a better epitaph than that!"

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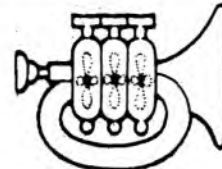
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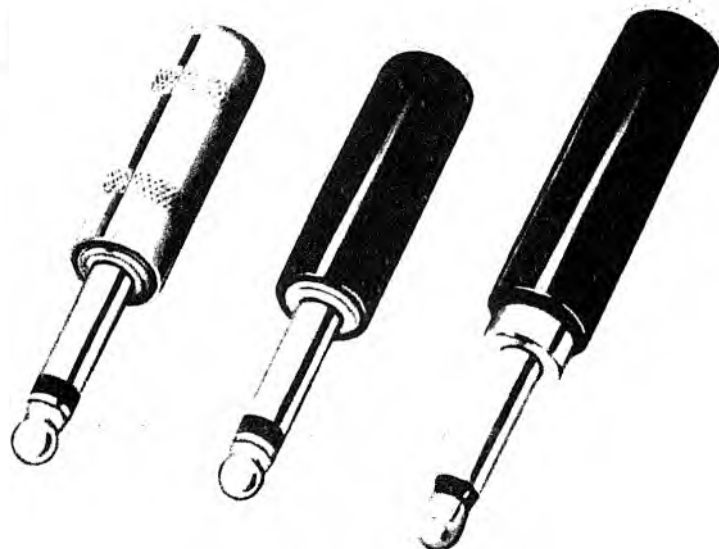
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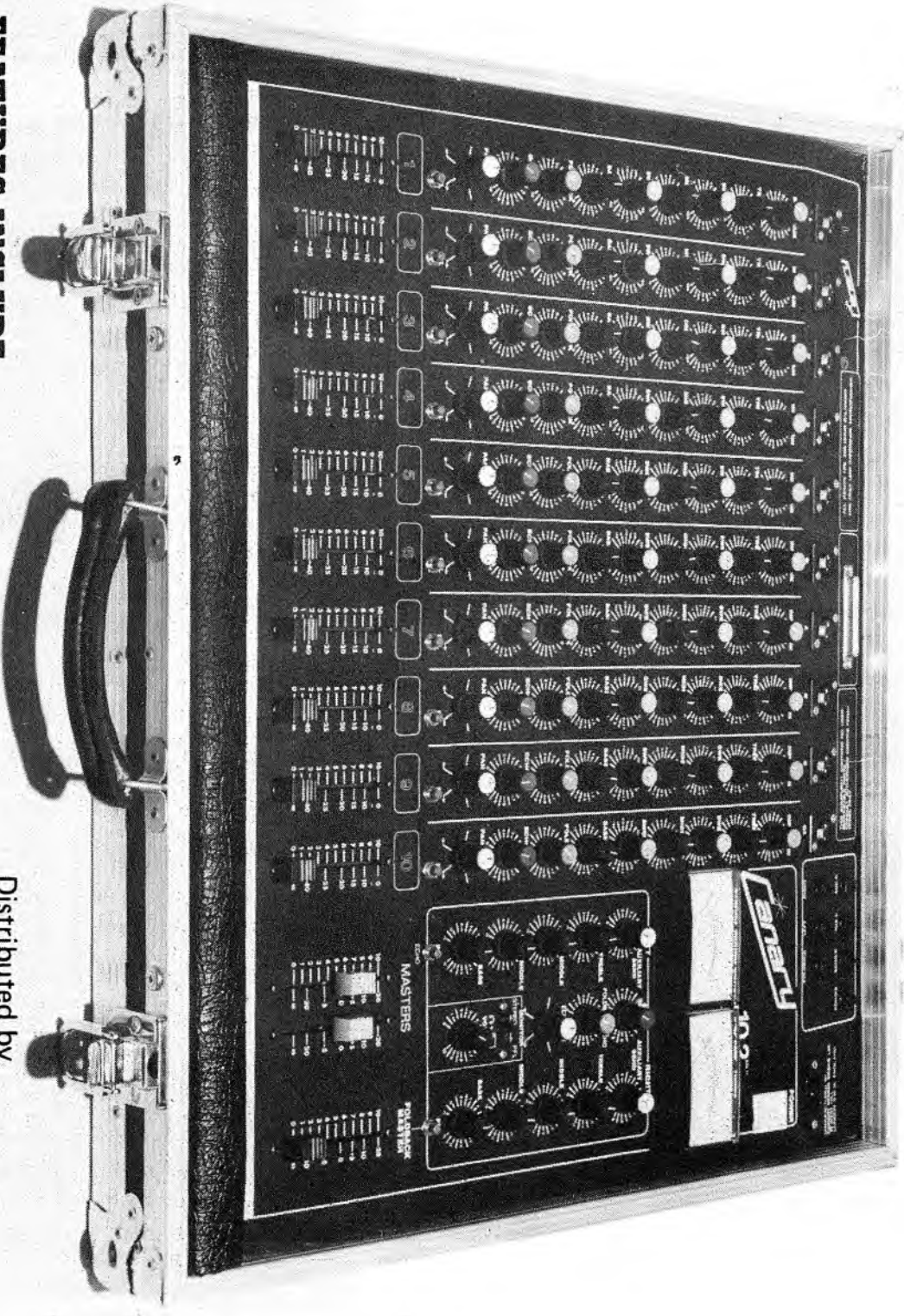
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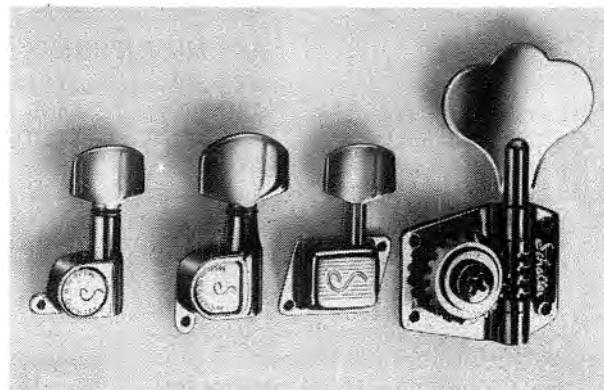
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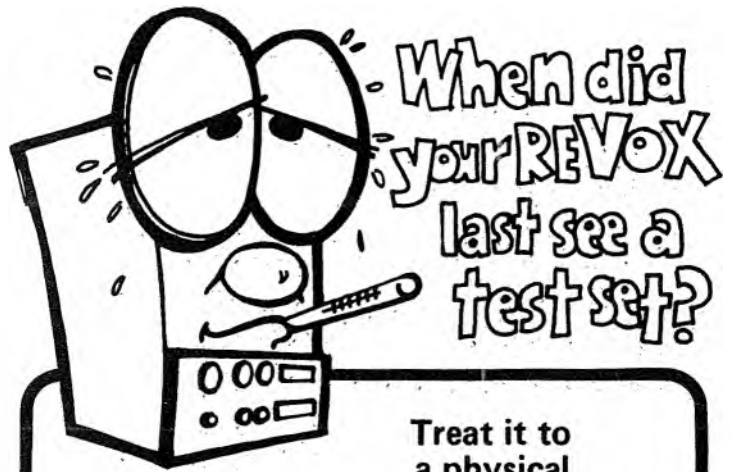
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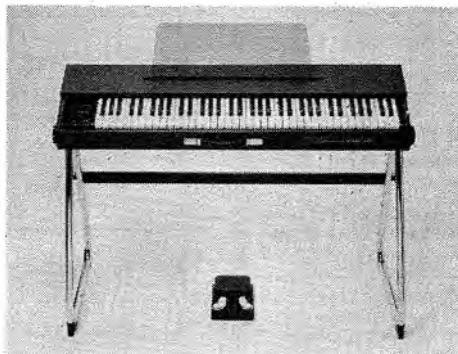
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## KEY FOR STUDIO GUIDE

T	Track
Cap	Capacity
p/h	per hour
p/d	per day
D	Dolby
H	Transfer facilities
R-R	Reel to Reel
St	Number of Studios
CP	Copying
the	to be advised
Ka	Keyboards available
R-C	Reel to Cassette
Mix	Mixing Facilities
R-Cr	Reel to Cartridge
DC	Disc Cutting
Comp. Mix	Computer Mixing Facility
d-t	Disc to tape
Q	Quad
OTC	Overtime charge
M	Mono
S	Stereo
fcf	Fully coated film
VS	Video Studio
AC	Accommodation
ba	by arrangement
SM	Session Musicians

# ★ HIRE GUIDE ★

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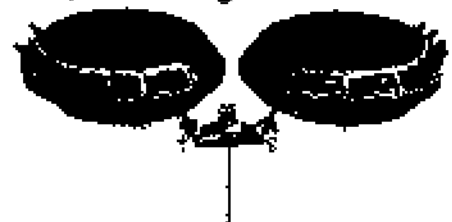
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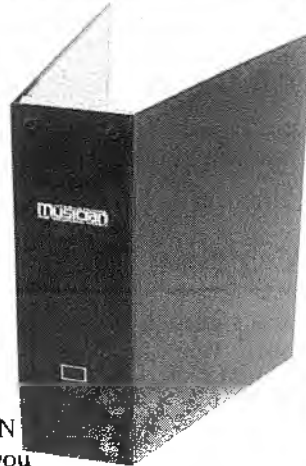
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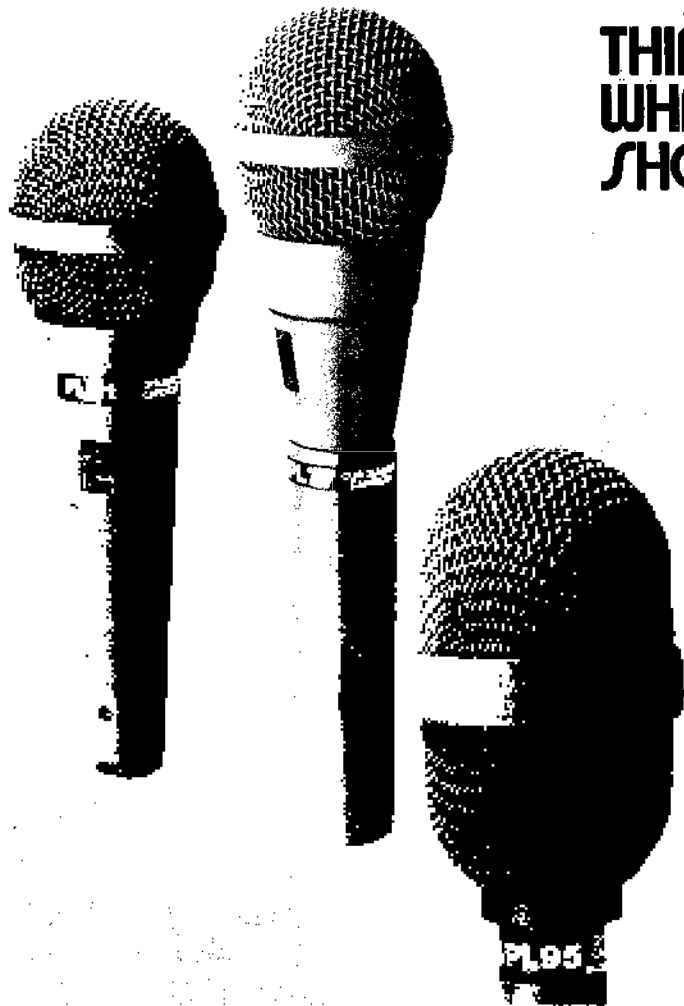
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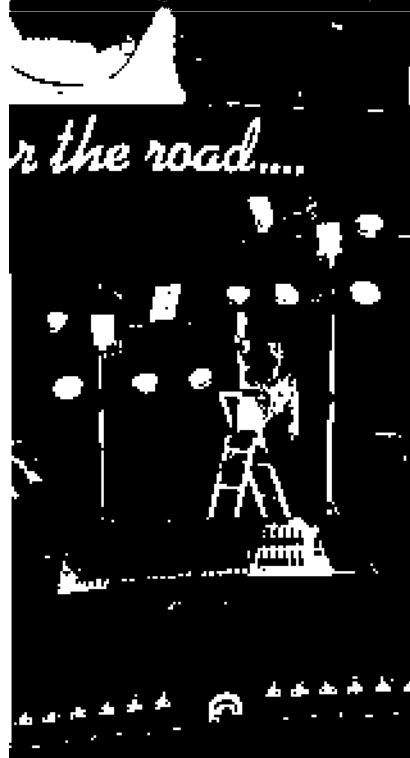
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